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Not only will the boys sing their way through England, but they will meet the English boys in athletics and exchange lessons in baseball for instruction in cricket.

The up-and-coming Riverdale Glee Club sang at the final Young People's Concert of the Philharmonic Society this year . . . gave a concert at the National Broadcasting Company over a nation-wide hookup . . . and appeared in concert at Town Hall.

## Aux Baléares

Almost anyone will admit that education is an international affair. But the École Internationale des Baléares puts the idea into practice. It is located in Palma, Majorca, just outside the city, with spacious gardens and a pine grove extending to the edge of the Mediterranean. Six nationalities are now enrolled, boys and girls. And on the staff are teachers from England and the United States, from important cities like Vienna and Berlin. Besides, there are noted musicians, dancers, and artists to lend inspiration to the children. Surely the school has earned its

# NEWS...

name, and provided an interesting means of procuring an education at a place which has been known primarily as a resort.

## Stroke!

Most girls bid good-bye to the sea and inland lakes when the school bell begins to toll in the fall. But not at Knox School, in Cooperstown, New York. For Knox girls are crew-minded . . . and opening day finds the boats already launched. Able coaches direct this competitive sport during the fall and spring terms. And in addition to crew practice on Lake Otsego, there are crew picnic breakfasts on Saturday morning and a race for the final victory among teams on Class Day in June.

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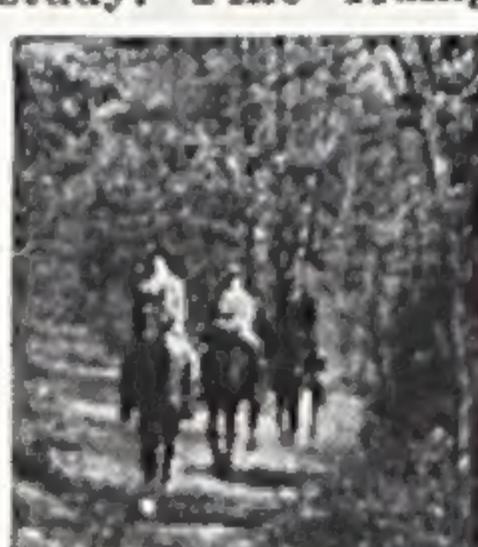
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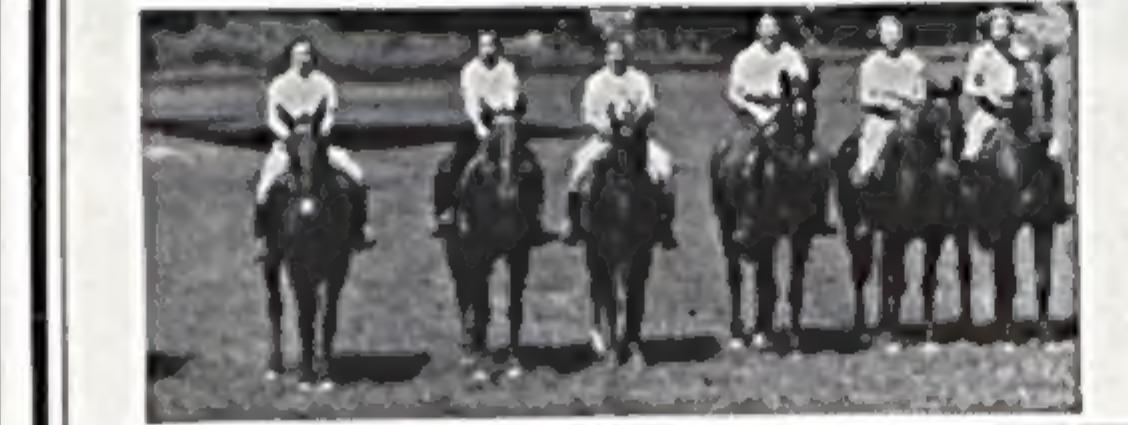
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# NEWS

## March of Fashion

Around the walls of the Wolfe School of Costume Designing in Los Angeles, California, parades a march of fashion through the Ages. Delineation of feminine apparel, beginning 300 years before Christ, and ending with 1890 has been done by the students themselves, on 102 feet of canvas, with the figures painted in oil and measuring 40 inches high. Much research was necessary, and every step up to laying in the color was carefully worked out and executed by "majors" in costume design. The object of this decorative mural is two-fold—to inspire original design, and to provide actual fashion delineation.

## Grown Up

Girls coming back for their new term to the Holmquist School on the Delaware River at New Hope, Pennsylvania, will find, under one roof, attractive rooms for fifteen or sixteen girls and two teachers, an infirmary of the latest design, a modern science laboratory—all occupying twice the space of the old building. Though constructed so recently, the new Appledore will fit into the Holmquist picture at once, and be on the friendliest terms with White Oaks and the Barn, the other units of the school.

## Sculpture in the Dark

It has been one of the aims of the Master Institute of the Roerich Museum in New York City to help the blind. Eight years ago the blind were introduced to the possibilities of sculpture—by touch. They were given an apple to model, later a leaf. The greatest difficulty lay in grasping proportions. For some time progress was slow. But it was noticeable, and, two years ago, a serious attempt to teach sculpture to the blind was decided upon. The three sightless adults chosen for the ensuing experiments were, after a few months, able to handle clay with comparative ease. They advanced to making copies of plaster heads, and finally, this year, to working with a live rabbit as their model. The surprising feeling for line, depth, and even for shadow, as shown in the sculpture on exhibition at the Institute, has been commented upon by prominent sculptors, several of whom have found it difficult to believe that the work is that of blind people.

## Monument—an Inspiration

In 1824, the Shakers, under Moses Johnson, built a Shaker Meeting House and Colony, at New Lebanon, New York. They were simple folk and practitioners of homely virtues. Their buildings were reared by their honest labor and faithful craftsmanship . . . "hands to work; hearts to God."

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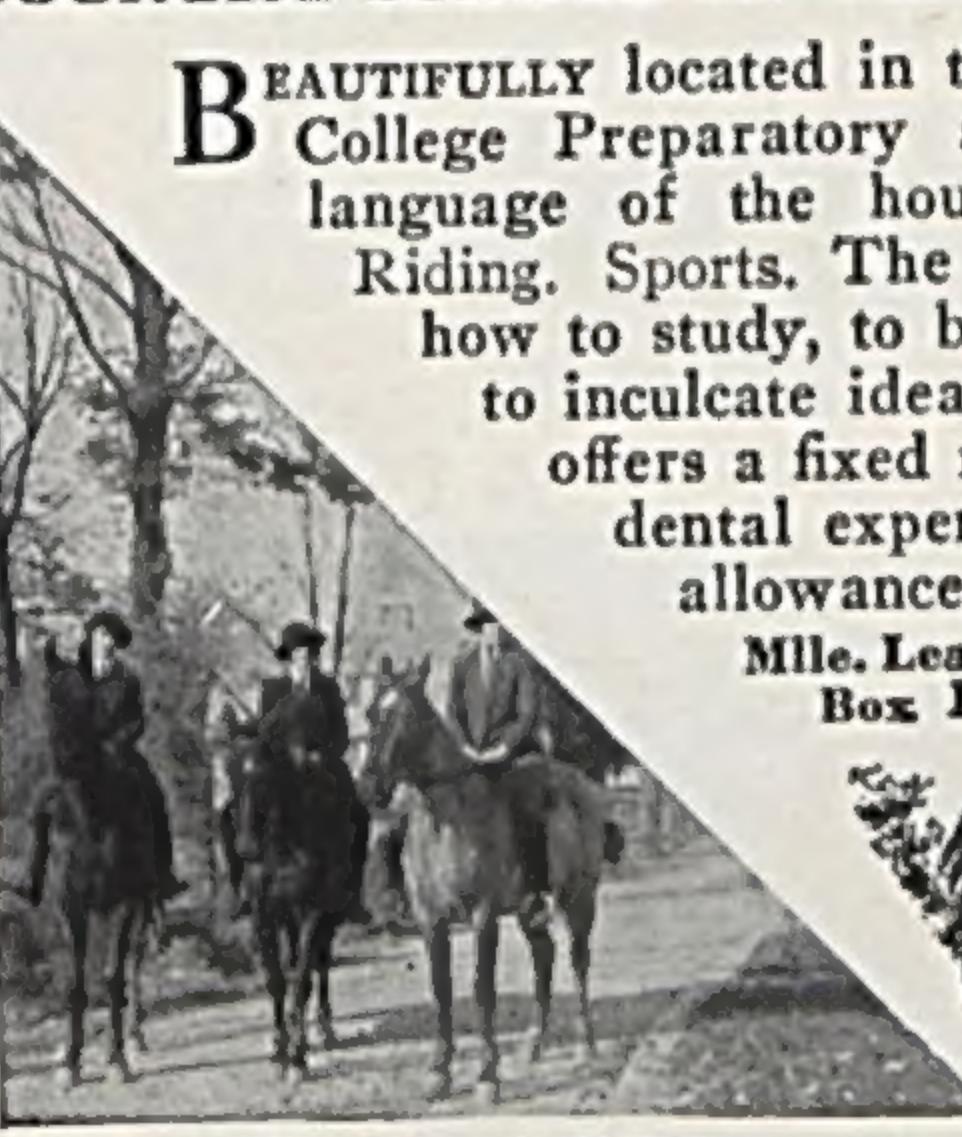
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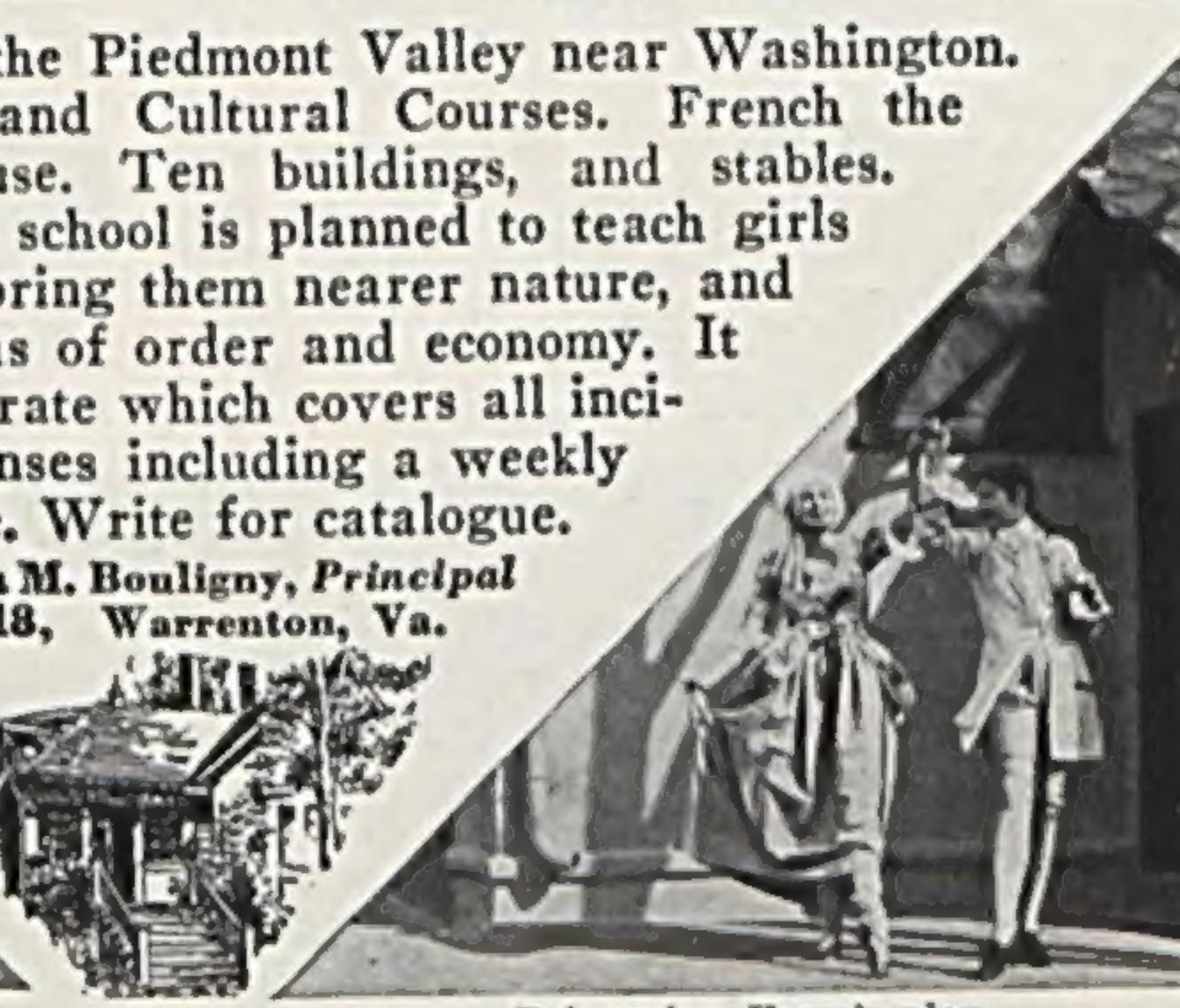
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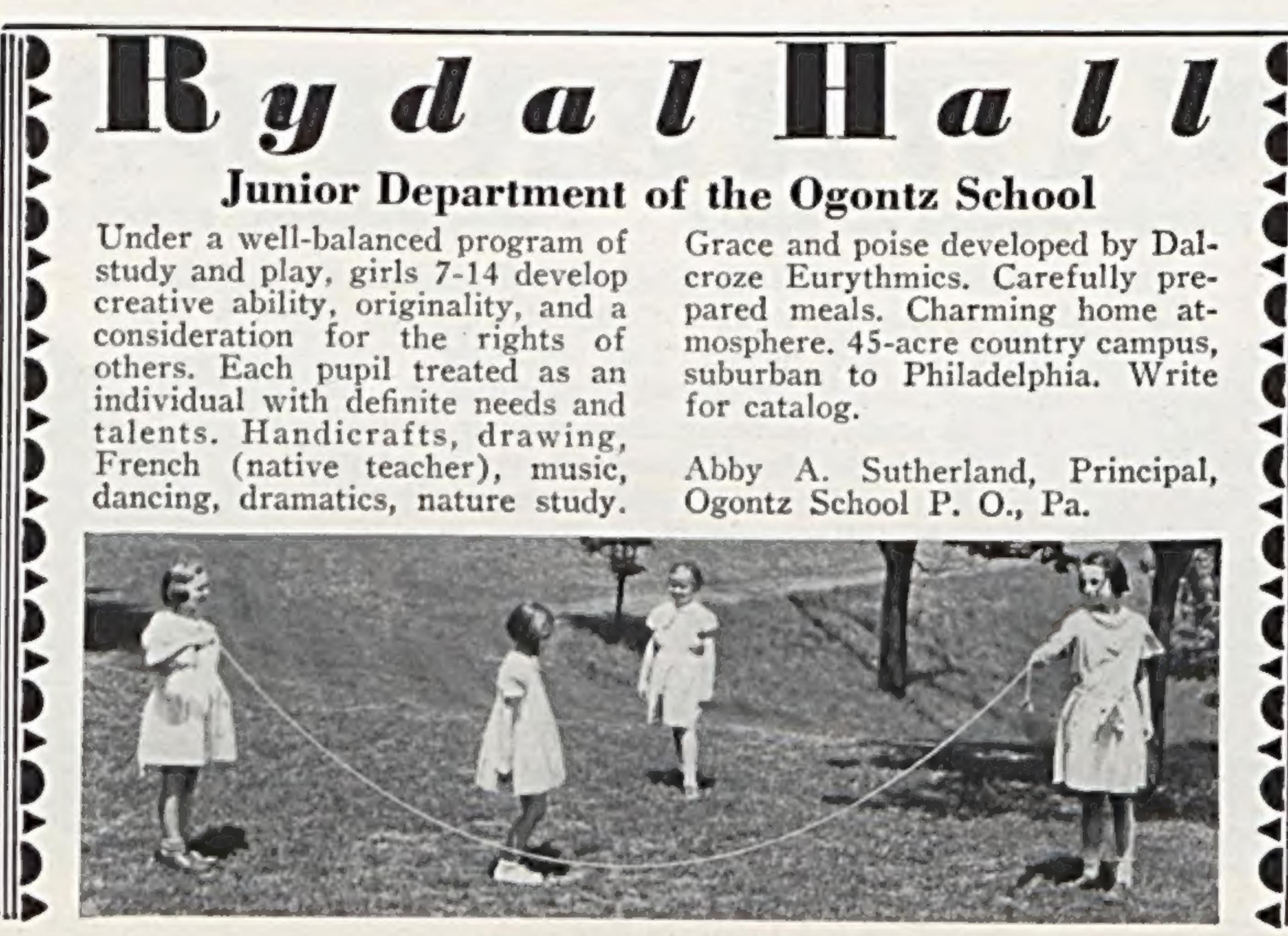


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# NEWS

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Among student activities at Walnut Hill School, Natick, Massachusetts, gardening is prominent. Small plots are assigned to students who have the gardening urge. Early in May seeds are planted. Students design their own arrangements . . . sometimes borders of radishes, rows of nasturtiums, centers of pansies. Weeding, watering, tending follow until the second week in June, when final inspection is made and a suitable prize awarded.

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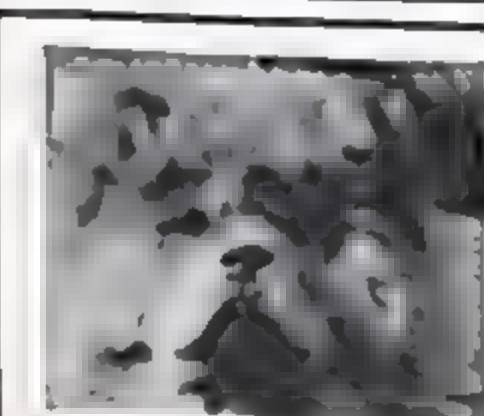
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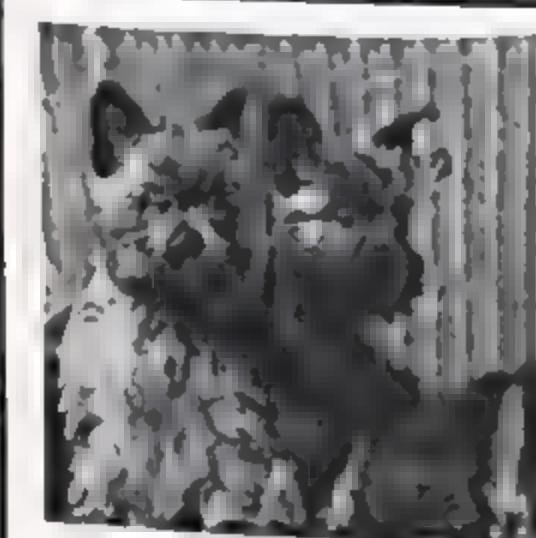


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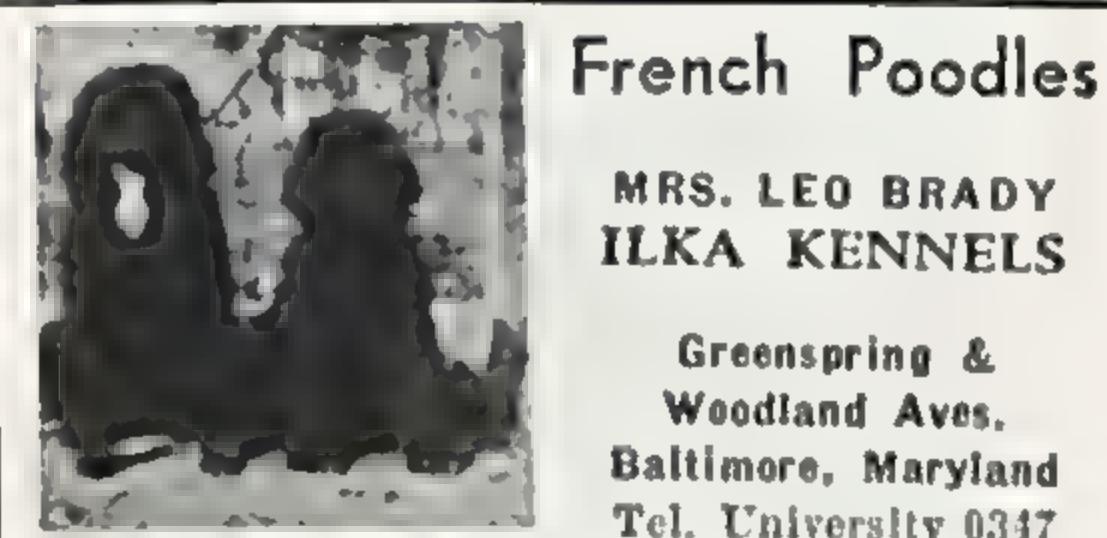
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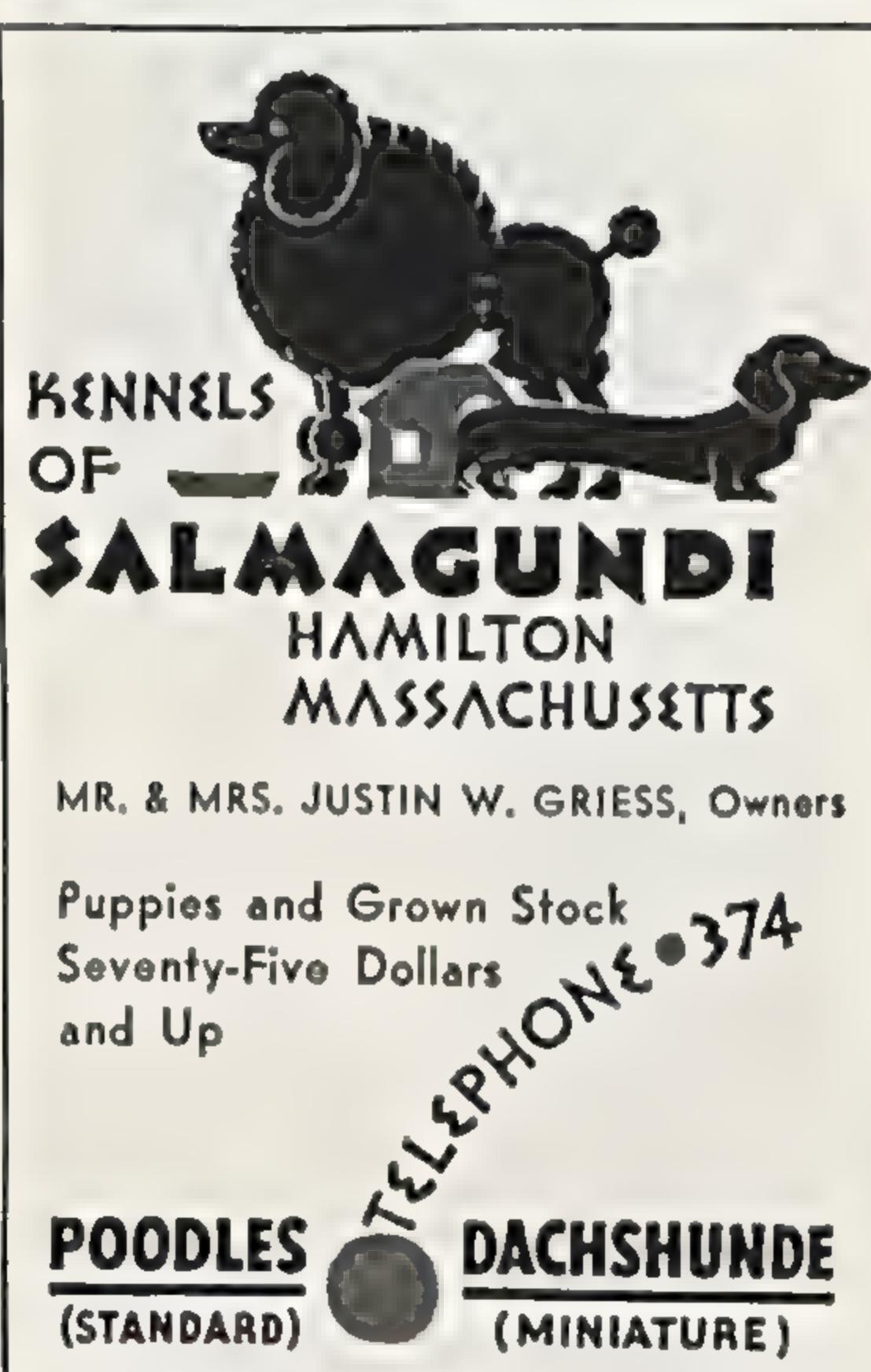
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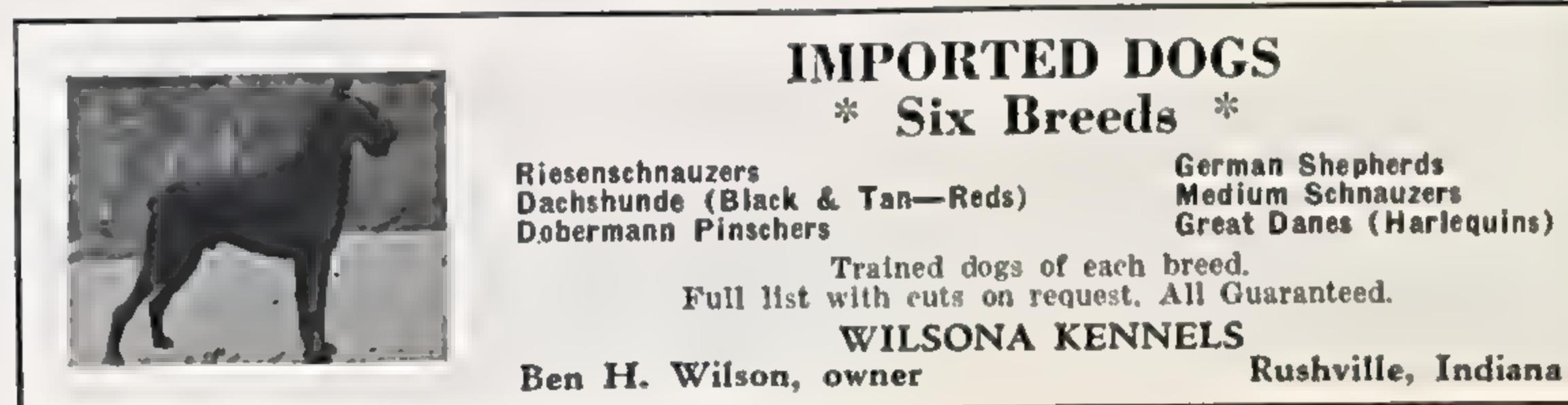


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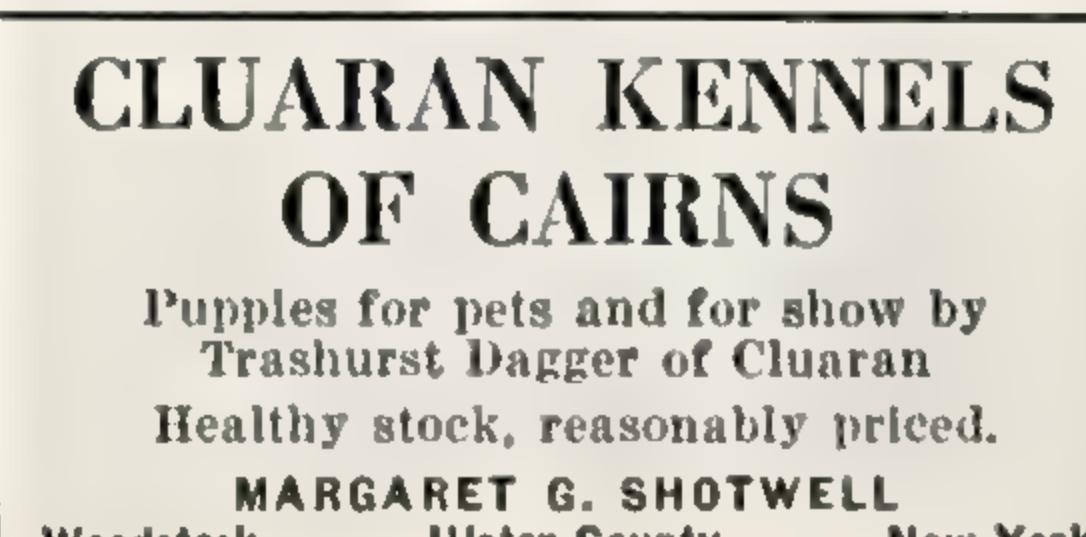
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Another outstanding Poodle—Ch. Victoria of Salmagundi. Courtesy of Salmagundi Kennels

## Four-Footed Brains

(CONTINUED FROM PAGE II)

into Europe before the Christian era, was known to the Greeks and later to the Romans, who, being a clean-shaven race themselves, are supposed to have begun the shearing process that sets this one dog picturesquely apart from all the rest. Maybe they did it so that a fine swimmer wouldn't be hindered by the tails of his overcoat when he retrieved birds shot over water.

Probably the poodle first came into France in the halcyon days when great estates dotted all southern and central Gaul, and country-house life, with its expansive leisure, its competitive games, its sophisticated gossip and its

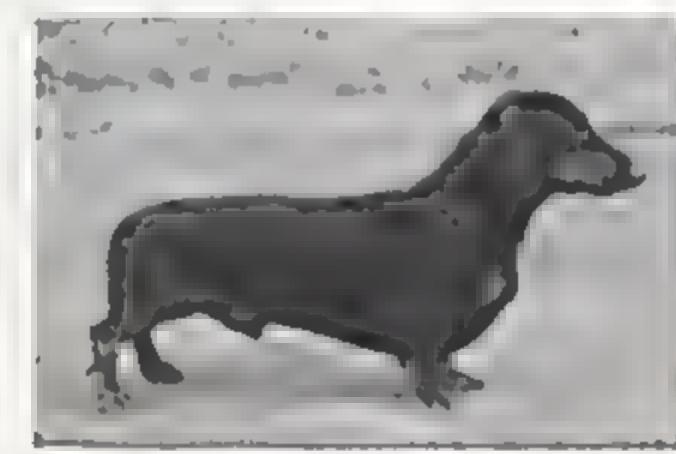


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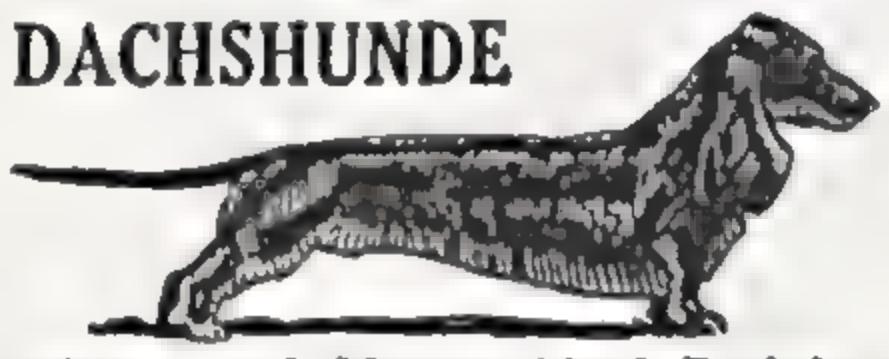


Ch. Heinl—Flottenberg

## SCOTTISH TERRIERS

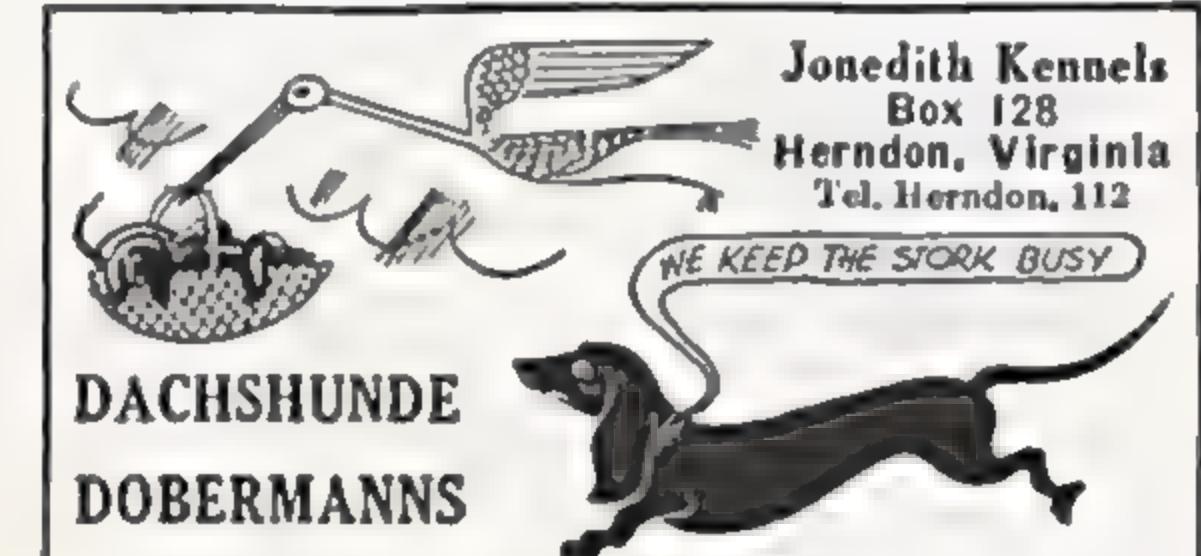
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• The amount of food a dog should consume depends on many things—how much work he does, how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite which may not always be the correct indicator. Toy dogs have food demands not as great and not of the kind presented by Collies, German Shepherds and Great Danes—all working dogs. Dogs that live in the country have appetites that the apartment-dwelling dogs know not.

The amount of food actually required may not be accurately indicated by the weight of the dog. Dogs like Whippet, Greyhound, Russian Wolfhound are designed by nature to carry no excess weight; on the contrary they generally appear underfed. But much of their general characteristics and appearance would be entirely lost in rolls of excessive fat.

No strict rules can be set down as to the number of meals a dog should receive each day. If any one general rule is applicable, it is that a normal dog over fifteen months of age, in fair health and living a normal existence, if fed the right quantity of properly balanced food can thrive and derive proper nourishment from one daily meal at night, especially during mild and warm weather, with a light feeding of something warm during cold weather in the morning if he needs it.

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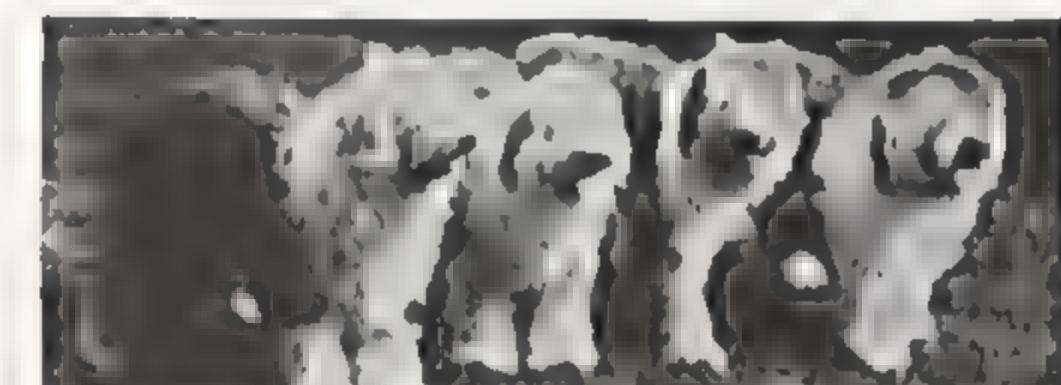
Ch. Victoria of Salmagundi, Belinda, and Ch. Vickis Vashti. By courtesy of Salmagundi Kennels

## Four-Footed Brains

cultural pursuits sounds almost too modern to be believable.

The breed is unusually versatile, in that it offers us two distinct types; four colors and three sizes. The Corded variety has his coat grown to abnormal length, sometimes so much so that the poor dear can hardly move. Yet, if the cords are tight, even and well cared for, the judges will look upon him with a favorable eye. The Curly version, on the contrary, has a thick, strong, even coat, much shorter—and this type is the one generally seen in America. Poodle colors are all black, all white, all red or all blue. And the size-range includes large, medium and toy.

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## HOT SPRINGS

August at Hot Springs, Virginia, is the height of the summer season, and in the opinion of many of its visitors is second only to April and October. This year, August comes very near to being the height of the sports season, as well. The second major Skeet Tournament of the season, the Clark Challenge Trophy Tournament, is set for August 3 and 4. This tournament is an open event—that is, marksmen from all parts of the country are invited to compete.

Then there is the Bath County Horse Show scheduled for August 9 and 10. This comparatively young show is expecting to have a larger entry, from a wider range, than ever before, especially in view of the triumphs of local owners at some of the earlier shows in other parts of Virginia.

## FOREST HILLS

The West Side Tennis Club at Forest Hills, Long Island, has made tennis and Forest Hills synonymous. Every year, in August and September, national and international tennis stars gather here to play in tournaments of world-wide interest.

The first of this year's important tournaments at Forest Hills will be the Women's National Tennis Championship, to be played the week of August 13. While this is a popular event, even more so is the Men's National Championship, which will be held September 1 through 8, excluding Sunday, September 2.

## HOLLYWOOD BOWL

A glance at the list of box-holders for the Hollywood Bowl Symphony Concerts indicates that the moving-picture colony is fairly well repre-

sented at these popular concerts, which are given on Tuesday, Thursday, Friday, and Saturday evenings during July and August.

Several famous musicians will be guest conductors of the orchestra during August. José Iturbi, the Spanish conductor and pianist, will direct the orchestra for two weeks commencing August 7, while Ossip Gabrilowitsch will close the season the week ending September 1. He will also appear once as a soloist with Iturbi conducting.

## THE BERKSHIRES

One of the most popular New England Dog Shows is the annual show at Lenox, Massachusetts, to be held this year on August 11 and 12. About five hundred dogs are expected to be entered in the show, which will be held on the beautiful Hanna Estate.

Later in the month, on this same estate, music-lovers will gather to hear an orchestra composed of sixty-five members of the New York Philharmonic Orchestra, under the direction of Dr. Henry Hadley in a Symphonic Festival. Three open air concerts will be given on August 23, 25, and 26.

The Berkshire Playhouse will continue through August with high-class repertory under the direction of Mr. F. Cowles Strickland.

## JUST TO KEEP POSTED

ICE CARNIVAL: Annual Midsummer Ice Carnival, Olympic Arena, Lake Placid, New York, August 10 to 19.

YACHTING: Marblehead Yacht Race Week, Marblehead, Massachusetts, August 4 to 11.

ARCHERY: National Archery Association Championship, Storrs, Connecticut, August 13 to 17.

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# SOCIETY

## BIRTHS

### NEW YORK

Armitage—On June 20, to Mr. and Mrs. Thomas W. Armitage (Frances Auchincloss), of Black Rock, Bridgeport, Connecticut, a daughter, Frances Armitage.

Carmody—In June, to Mr. and Mrs. Edward Carmody (Dorothy Mather Chase), of Waterbury, Connecticut, a daughter, Deirdre Starkweather Carmody.

Chapin—On June 20, to Mr. and Mrs. Simeon B. Chapin, junior, (Elsa M. Bartholomay), a daughter.

Chase—On May 29, to Mr. and Mrs. Cleveland Bruce Chase (Olivia Gillespie), a daughter, Helen Costello Chase.

Fahy—On June 14, to Mr. and Mrs. C. Harold Fahy (Laura H. Carter), a son.

Ladd—On June 4, to Mr. and Mrs. William C. Ladd (Natalie Potter), a daughter, Mary Sargent Ladd.

Lawrence—On June 21, to Mr. and Mrs. Richard W. Lawrence, junior, (Marjorie Flitch), a daughter.

Meek—On June 17, to Mr. and Mrs. Samuel W. Meek (Priscilla Mitchel), of Greenwich, Connecticut, a daughter.

Vaillant—On June 16, to Mr. and Mrs. George C. Vaillant (M. Suzannah Beck), a son, George Eman Vaillant.

### CHARLESTON, WEST VIRGINIA

Evans—On June 6, to Mr. and Mrs. Ray Marshall Evans (Nell Dickinson), a daughter.

### CLEVELAND

White—In June, to Mr. and Mrs. W. Holden White (Jean S. Graves), of "Valentine Farms," Chagrin Falls, Ohio, a daughter.

### INDIANAPOLIS

Atkins—On April 24, to Mr. and Mrs. Henry C. Atkins, junior, (Elise Martin), a daughter, Susan Winter Atkins.

Fairbanks—On February 8, to Mr. and Mrs. Richard Fairbanks, junior (Mary Caperton), a son, Anthony Caperton Fairbanks.

Landers—On May 11, to Mr. and Mrs. William Fisk Landers (Mary Louise Milliken), a daughter, Lucy Landers.

### MONTGOMERY, ALABAMA

Pannell—On May 15, to Mr. and Mrs. Henry Grady Pannell (Elizabeth Blair), a daughter, Carolyn Livingston Pannell.

### WASHINGTON, D. C.

Woodring—On June 19, to Mr. Harry H. Woodring, Assistant Secretary of War, and Mrs. Woodring (Helen Coolidge), a son.

## ENGAGEMENTS

### NEW YORK

Blake-Harjes—Miss Joan Blake, daughter of Dr. Joseph A. Blake, of Agua Caliente Ranch, Tucson, Arizona, to Mr. Henry Herman Harjes, son of Mrs. Henry Herman Harjes, of Paris, France.

Dewey-Whitman—Miss Frances Pinge Dewey, daughter of Mrs. Sherman L. Dewey, of Detroit, Michigan, to Mr. Royal Whitman, second, of New York, son of Mrs. Sturgis Whitman and of Dr. Armitage Whitman.

Dunstan-Rutherford—Miss Marian Iva Dunstan, daughter of Mr. and Mrs. James S. Dunstan, of Lawrence, Long Island, to Mr. J. Mortimer Rutherford, son of Mrs. C. Frederick Frothingham, of Tuxedo Park, New York, and of Mr. John M. L. Rutherford, of Sands Point, Long Island.

Maynard-Walker—Miss Elizabeth Lefferts Maynard, daughter of the late Duff Green Maynard and Mrs. Maynard, of Flushing, Long Island, to Mr. Douglas Phillip Walker, son of Mr. and Mrs. Charles Walker, of Buffalo Springs, Virginia.

Myers-Jones—Miss Elizabeth T. Myers, daughter of Mr. Irving Taylor Myers, to Mr. Phillip Livingston Jones, son of Mrs. William Wilton Wood, junior, and the late Phillip Livingston Jones.

Nicoll-French—Miss Cuyler Nicoll, daughter of Mr. and Mrs. DeLancey Nicoll, of "Three Acres," Hewlett, Long Island, to Mr. Dexter Spear French, son of Mrs. Paul H. Petersen, of New York, and of Mr. Alvin French, of California.

### RICHMOND

Moore-Haynes—Miss Alice Moore, daughter of Mrs. Thomas L. Moore, of "Mooreland Farms," to Dr. W. Tyler Haynes, son of Mr. and Mrs. William Haynes.

Smith-O'Ferrall—Miss Caroline Smith, daughter of Mrs. Caroline Reynolds Smith, to Mr. McLain O'Ferrall, son of the late R. M. O'Ferrall and Mrs. O'Ferrall.

### SAINT LOUIS

Floyd-Jones-Murray—Miss Emily Floyd-Jones, daughter of Mr. Robert H. Floyd-Jones, to Major James Murray, Indian Army, son of Sir Julian Murray, of Dollar, Scotland.

Meier-Gray—Miss Jane Penn Meier, daughter of Mrs. Adolphus Meier, of "Sleepy Hollow," De Soto, Missouri, to Mr. William Adreon Gray, son of Mrs. Georgie Young Gray, of Saint Louis, Missouri, and of Mr. Cabell Gray.

### WASHINGTON, D. C.

Knapp-Moorhead—Miss Christine Knapp, daughter of Mr. and Mrs. Edgar Albert Knapp, of Rumson, New Jersey, to Mr. John Upshur Moorhead, son of the late J. Upshur Moorhead and Mrs. Moorhead, of Washington, D. C.

## WEDDINGS

### NEW YORK

Polk-Salvage—On June 26, in the Episcopal Church of Saint John's of Lattingtown, Long Island, Mr. Frank Lyon Polk, junior, son of Mr. and Mrs. Frank Lyon Polk, of New York and Syosset, Long Island, and Miss Katherine Hoppin Salvage, daughter of Mr. and Mrs. Samuel Agar Salvage.

### MONTGOMERY, ALABAMA

Baker-Holloway—On June 9, Mr. Sam Rice Baker, son of Dr. James Norman Baker and Mrs. Baker, and Miss Mary Louise Holloway, daughter of Mr. and Mrs. David A. Holloway.

Dowler-Beasley—On June 5, Mr. Moulton Shreve Dowler, of Saint Louis, Missouri, and Montgomery, son of the late Joseph Shreve Dowler and Mrs. Dowler, of Saint Louis, and Miss Martha Goodwyn Beasley, daughter of Mrs. Jason Nicholson Jones, of Montgomery.

### RICHMOND

Breckinridge-Pinckney—On June 16, Mr. Charles David Goodrich Breckinridge, son of Mr. and Mrs. John Cabell Breckinridge, of Washington, D. C., and York Village, Maine, and Miss Frances Craik Pinckney, daughter of Mr. and Mrs. Charles Cotesworth Pinckney.

### SAINT JOSEPH

McCaskey-Farish—On June 23, in the First Presbyterian Church, Mr. William Spencer McCaskey, second, of Ojai, California, son of the late Colonel Douglas McCaskey, U. S. A., and Mrs. McCaskey, and Miss Helen Wheeler Farish, daughter of Mr. and Mrs. Charles Banks Farish.

### SAINT LOUIS

Bacon-Green—On June 16, in Saint Louis, Missouri, Mr. Leonard Lee Bacon, of Rochester and "Beauchaine," Webster, New York, son of Mr. Leonard Beaumont Bacon, and Miss Helen Celeste Green, daughter of Dr. John Green and Mrs. Green, of Saint Louis.

### TULSA

Gates-Bradshaw—On May 5, Mr. George H. Gates, son of Mr. and Mrs. Frederick E. Gates, and Miss Dorothy Bradshaw, daughter of Mr. and Mrs. Armistead E. Bradshaw.

Starkey-Constantin—On May 20, in Tulsa, Oklahoma, Mr. Carleton Miller Starkey, son of Mrs. Anna Mary Starkey, of Mansfield, Ohio, and of Mr. W. C. Starkey, of Indianapolis, Indiana, and Miss Marie Therese Constantin, daughter of the late Captain Eugene Constantin and Mrs. Constantin, of Tulsa.

### WASHINGTON, D. C.

Booth-Ralston—On May 4, Lieutenant Robert H. Booth, U. S. A., and Miss Constance Ralston, daughter of Mrs. Robert R. Ralston and the late Colonel R. R. Ralston, U. S. A.

### WINNIPEG

Holland-Dennistoun—On June 16, in All Saints' Church, Mr. Frederick Sanford Holland, son of Mrs. Marie Gray and the late Frederick Holland, and Miss Mildred Beck Dennistoun, daughter of Mr. and Mrs. Dennistoun.

## SOCIAL EVENTS

### SANTA BARBARA

Summer Polo Season—During August and until September 5, at Fleischmann Fields; Annual Summer Tournament, from August 15 to August 20.

Eighth Annual Horse Show—From August 1 to August 4, at Pershing Park.

Eleventh Annual "Old Spanish Days" Fiesta—From August 23 to August 25.

### SANTA MONICA

Twelfth Annual Pacific Coast Yachting Championships—Also Fourteenth Annual Southern California Yachting Championships (South Coast Corinthian Yacht Club, hosts)—From August 5 to August 12.

# THE GOURMETS' GUIDE



## RESTAURANTS

**DIVAN PARISIEN**—17 East 45th St. Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Modern Air conditioning. For Reservations VANDERBILT 3-7887.

**HOTEL ALGONQUIN RESTAURANT**—Rendezvous of the literary and theatrical world. Luncheon, Cock-tail Hour, Dinner and After Theatre Supper. 59 West 44th St. Reservations VANDERBILT 3-2500.

**HAPSBURG HOUSE**—313 E. 55th St. New York's newest and most interesting society rendezvous. "Cuisine Internationale." Excellent cellar. Luncheon, Dinner, Supper. Reservations. ELdorado 5-8493.

**RESTAURANT KUNGSHOLM**—142 E. 55th St. Coolest place in town, featuring famous Swedish Hors D'Oeuvres. Luncheon, Dinner Prix Fixe. Choice wines, liquors. Cocktails Par Excellence. Res. MU. 2-9068.

**JANE DAVIES RESTAURANT**—145 West 55th Street. Luncheon 50c 60c 75c. Dinner \$1.00 \$1.25

**MADELEINE RESTAURANT**—26 E. 54th St. Where society goes to "see" and "be seen". Cuisine Pariserienne, finest wines and liquors. Luncheon, cocktail hour, dinner, supper. Artistic entertainment. EL 5-9020.

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**SCHRAFFT'S**, 556 Fifth Ave., has always been a good place for luncheon, tea, dinner, supper. Now it is a smart, convenient place to meet friends for cocktails. They are as good as the distinctive food.

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**BELLA VISTA PENTHOUSE**—139 E. 57th St. New York's delightful terrace restaurant. Dining and dancing where cool breezes blow. Luncheon, dinner, supper. Featuring Consuelo Flewarton, Paul South, saucy songster, Arthur Bennett Orchestra.

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## SMART CLUB

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## DISTINCTIVE BAR

**RITZ-CARLTON**—Madison at 46th. The Ritz Bars—the Ladies' Bar opens on the lovely Japanese Garden, especially popular for dinner this year. The Men's Bar, for their exclusive use, is cool and quiet.



## CAFES

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**PARK LANE GARDENS**—"Round The World Bar" for drinks of every country. Prix fixe and à la carte luncheon, dinner, supper. Dancing. Park Avenue at 49th Street. Wickersham 2-4100.

**THE BARCLAY**—111 East 48th Street. The Barclay Cafe—most attractive of all the bars. Popular before luncheon, at cocktail time, and after the theatre. Soft music, delicious hors d'oeuvres.

**ST. MORITZ**—on-the-park, 50 Central Park So. St. Moritz Café de la Paix—America's first real sidewalk cafe. Cocktail Hour in La Potinière. Dinner and supper, "dancing in the breeze"—the Sky Gardens.

## American Barcarole



• Why can't we have an American barcarole? Something with a quick, syncopated rhythm, splashes and flashes, like giggling and electric lights, and now and then one of the horns coming in with a river-boat toot. Alas, music upon the waters usually brings glamour visions of foreign lands: the Grand Canal and old Venetian love-songs under the stars—fit to make the eyes grow misty, and the cigarette droop languorously from one corner of the mouth—; boat-loads of singing, pink-cheeked picnickers on the upper Thames, long shadows of sunset, and swans; or the Shanghai jetsam accompanied by Chinese music and little junks moving about on Soochow Creek like water-bugs. Yet, here we are on Manhattan Island, completely surrounded by highly navigable water. If somebody doesn't innovate and actually compose a barcarole, one is likely to grow up by itself. Perhaps, even now, we can see it in its embryonic stages.

For instance:

On the ferry-boats—the ones with the longer runs. During the non-rush hours, the Staten Island boats are fairly laden with instrumental soloists and orchestras—accordion players, banjoists, guitarists, a boy saxophonist, and a coloured one-man band who sets up a table with bowls and cups and glasses, on which he plays in a xylophonic manner. One Hundred and Twenty-Fifth Street and Dyckman Street ferries have their orchestras. And so have the ferries that go across the Sound. But the one I like best of all (even better than the Negro on the Staten Island boats) is a three-piece concert orchestra on the ferry from Point Classon to College Point on Long Island. Appropriately, each musician wears a commodore's cap. One plays an old harp—not like any other harp I've ever seen—strung with bass viol strings, but only on every third peg. There's a guitar, and a soulful violin is played with strict observance for the classic verities (I guess that's what they should be called), jazz tune or no jazz tune. You can hear the violinist's mental metronome ticking as he renders "Lazy Bones" limb from limb. They also do Offenbach's "Barcarole" with a great deal of éclat and staccato. Altogether, it's too, too lovely, and worth every cent of "anything you care to give" when the guitar is passed around.

There's more music on boats going around Manhattan Island every day—twice a day, in fact. They sail from the Battery. Up the Hudson you can go and come back all in a day (leaving from the West Forty-Second Street pier on the Day Line, or from the Battery, on the Bear and Hook Mountain Boats); and you can see Indian Point, Bear Mountain, West Point, or Poughkeepsie. You can journey up the Sound to Playland, at Rye Beach. An evening trip to Coney Island is amusing—and if you stick to the top deck, you'll avoid The Masses, who usually are

## Vogue Covers

flocking pretty close around the orchestra, down-stairs. And, again—if you can't face the Island, go aboard just for the ride, embarking way up at West One Hundred and Thirty-First Street, or at the Battery. There are also moonlight trips up the Hudson, with "continuous dancing and cafeteria," from which you return at about midnight. If you're a guest to whom you are playing Thomas Cook, the moonlight ride might be a welcome addition to your schedule.

There are two show boats this year. One is the "Buccaneer," the barkantine anchored in the Hudson, near Tarrytown. A Hudson River Day Line Boat takes you up there to see Bobby Sanford's Show Boat Review. You dine, dance, steam up-stream, are transferred to the barkantine for the "gala Review of the floating theatre," and arrive home again at about one o'clock.

The other is the "Show Boat Periwinkle," that cruises up and down Long Island Sound, tying up at various docks for performances—and the company does magnificent plays like "The Ocean of Life, or Every Inch a Sailor," "Ten Nights in a Bar Room," and their own review, "The Periwinkle Purities."

If you prefer to cast your own music upon the waters, to turn collegian and get out the old mandolin—drive down to Princeton some nice afternoon. There, you can rent a canoe and have a sailor's holiday paddling yourself and fair lady around on the pretty lake and river.

## The Play's the Thing



• Broadway has again been lured out into the by-paths of the country-side. This summer, more

than any previous summer, small groups of actors are converting every kind of edifice from barns to small town auditoriums into experimental and repertory theatres. Seventy, we believe, seventy different companies will don the buskin from Bar Harbor to Virginia—and a goodly handful in a westerly direction as far as Denver. Broadway's laboratory, they call it—expecting to find a score of new playwrights, producers, stage designers, actors, and actresses floating around on top of the test tube, after the heat of the summer and the fervour of youth have conspired together with a good hard work-out. New plays will be tried out, the best of which you'll see on Broadway

next winter; and also a little new "material," probably ditto.

Here's a list of the better ones in the neighbourhood of New York, that would be fun to drive out to see, of an evening. We selected them for their good face value, directors, plays, and actors.

### UP CONNECTICUT WAY:

At the Brookfield Playhouse, circa three miles north of Danbury, on route 7, are the Brookfield Players. Vergil Geddes is the managing director. New plays by American playwrights.

At Westport, the Country Playhouse, under the direction of Lawrence Langner, will do some new plays that sound interesting.

### IN NEW YORK STATE:

The Millbrook Theatre, under the direction of Edward Massey and Charles S. Howard, will present some old favourites, with a permanent professional company.

The Westchester Playhouse at Lawrence Farms, about half a mile south of Mount Kisco—Day Tuttle and Richard Skinner directing and managing—will do old favourites and very old favourites.

The Hampton Players, under the direction of Henry C. Potter and George Haight, will play every other week at the Parrish Memorial Hall at Southampton, on Long Island. Alternate weeks, they go on circuit to East Hampton, Quogue, and West Hampton.

The Contemporary Club, at White Plains, managed by Ernest Truex and Frank McCoy, will produce some plays of the last two seasons, and three new plays.

The South Shore Players, under the direction of Ann Grosvenor Ayers and Rollo Peters, will be at the John Drew Memorial Guild Hall, East Hampton, Long Island, for about two more weeks. (They started July 11.) A couple of successful European plays, a fine cast, and a couple of new faces.

## For your desk

• We tracked down some rare and handsome writing-papers the other day at the Bournefield Shop (2 East Fifty-Seventh Street), that Mrs. Strong, sister of the Miss Field of Bournefield, has sent to her from France. She has a new air-mail paper, almost onion-skin thin, with envelopes of a special size. Other new papers have just the merest trace of a shaded border, with envelopes lined in the way that only the French can do them. She adores to have papers made up for you, specially, in any size—pad form, or boxed—and will carry out your ideas for engraved or embossed address lines or monograms. With papers that combine what is new with what has long been accepted as the best taste, she will fix you up for town house, country house, shooting-box, or yacht. She also has visiting-cards, wedding announcements (and some very important weddings to her credit). And, aside from your delight at being able to find papers of this kind, you'll be more than pleased by the small amount Mrs. Strong asks.

# the town

## Hot and Cold

• In this liquid year, A. D., we have had to acquire a powerful lot of knowledge mixed with equal parts of wisdom, about wines, liqueurs, and liquors. And, having learned about cocktails, now we must learn about tea—for tea is actually being served now at teas, along with the ubiquitous cocktail.

For some time, there have been gourmets who knew why they preferred a careful blend of Java and Mocha (like those at Maison Glass) to any others in the world; and liked a French-roast coffee after dinner. For the last couple of years, a few of us have been drinking and enjoying the stimulating Matés, the herbal drink from South America. (Hollywood has turned to Joyz Maté as a tonic against strenuous dieting.) And those who have lived in Europe have brought back with them a taste for tisanes, such as *tilleul*, camomile, *verveine*, and other pleasant herbal brews. But there are very few people in this country who know what good tea is.

For my own edification, I recently went to a tea-party given by the India Tea Bureau. The India Tea Bureau is sort of a concentration camp here in the United States for the distribution of the teas grown in India. You can recognize the teas distributed by this company by the map of India on the package. For the past five years, the Bureau has been making America "tea conscious"; with the result that American taste has changed from green (unfermented) tea to a preference for black (fermented) tea. The right proportions of tea to water, of course, are one teaspoonful of tea to each cup, with an extra teaspoonful for the pot.

While at this tea-party, a very handsome white-haired woman in lavender was pointed out to me as the first woman tea importer in New York. Her name is Gertrude H. Ford, and she has her own Tea Company, Inc., at 255 West One Hundred and Twenty-Fifth Street. I learned about tea from her.

Miss Ford is a born tea-taster. (She was born with a teaspoon in her mouth.) She is such an expert, and so particular about flavour, that she has taken as long as four years to develop some of her best blends. Formosa Oolong, Chinese Kheemun (the tea the Chinese nobility drinks), Darjeeling from India, and the highland teas of Ceylon are considered the choicest teas in the world, she says. As in all things pertaining to the culinary arts, the

quality of the raw material is only the first half of the story. Careful preparation is the second half. Miss Ford says tea gets its flavour from the essential oil. And this oil escapes in the steam, unless the tea is brewed in the right way.

Tea should be steeped for five minutes. The first three minutes of this time bring out the colour. The next two bring out the bouquet. If the tea-leaves are allowed to remain in the water longer than five minutes, tannin and other bitter substances are extracted. If you want a more concentrated flavour, as for iced-tea, tea ice-cream, or rum tea, use more leaves—but don't let it steep longer. Even for iced-tea, make the tea in a covered china or earthenware pot, and then pour it over the ice. It is chilled instantly, and none of the fragrance is lost.

Miss Ford, who has been in the tea business since 1912, supplies the Ambassador, the Chatham, the Vanderbilt, Pierre's, and the Colony, Knickerbocker, Yale, and Harvard Clubs, to say nothing of a great many other places which are particular about their teas. The Prince of Monaco sent to her for a large supply of her Orange Pekoe blend that he had tasted at Pierre's. You can buy her teas at Harry Hicks and Son, and the Ritz Fruit Shop.

• One of the most refreshing things I've ever sipped is a tea drink served by a smart Belgian woman who now lives in Buffalo. I couldn't get her to part with her recipe. But, if you experiment with tea, orange-ice, gin, and fresh mint leaves—in tall glasses —, you're likely to arrive at a satisfactory conclusion.

## A Tertben

• The Tuscany, where the problems of hotel-apartment life have been so charmingly and smoothly solved, and where the chic little black-and-red bar is so popular, is also a place where you won't tire of lunching or dining. Its address is convenient, too—120 East Thirty-Ninth Street. There is a charming garden, with blue stars set in a leafy canopy. There you can beguile the evening listening to the haunting Hungarian music, played by Bela Loblov and his ensemble. (Mr. Loblov was concert-master of the Budapest Symphony Orchestra some years ago.) If you don't know what a Magyachord is—you can see the accompanist playing it any night, at the Tuscany. And, incidentally, a *tertben*, at the head of this little paragraph, is the Hungarian way of saying "in the garden."

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NEW YORK

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# VOGUE

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BONWIT TELLER HAS THE FIRST SENSATION DRAWN BY BENITO FOR THE COVER OF THIS ISSUE: THE ENORMOUS FLAPPY BERET OF NAVY-BLUE VELVET THAT ROSE DESCAT DESIGNED AND PARIS ADORES. AS FOR THE COUNTRY JACKET, YOU PROBABLY NEVER GUessed THAT IT'S MADE OF SHAVED LAMB—DYED FUR, ANOTHER PARIS PASSION OF THE MOMENT. LELONG HAS HANDLED IT EXACTLY LIKE CLOTH, AND CHOSEN A BLUE WOOL DRESS TO ACCOMPANY IT, WITH A COLLAR GAILY SPRINKLED WITH FLOWER DOTS

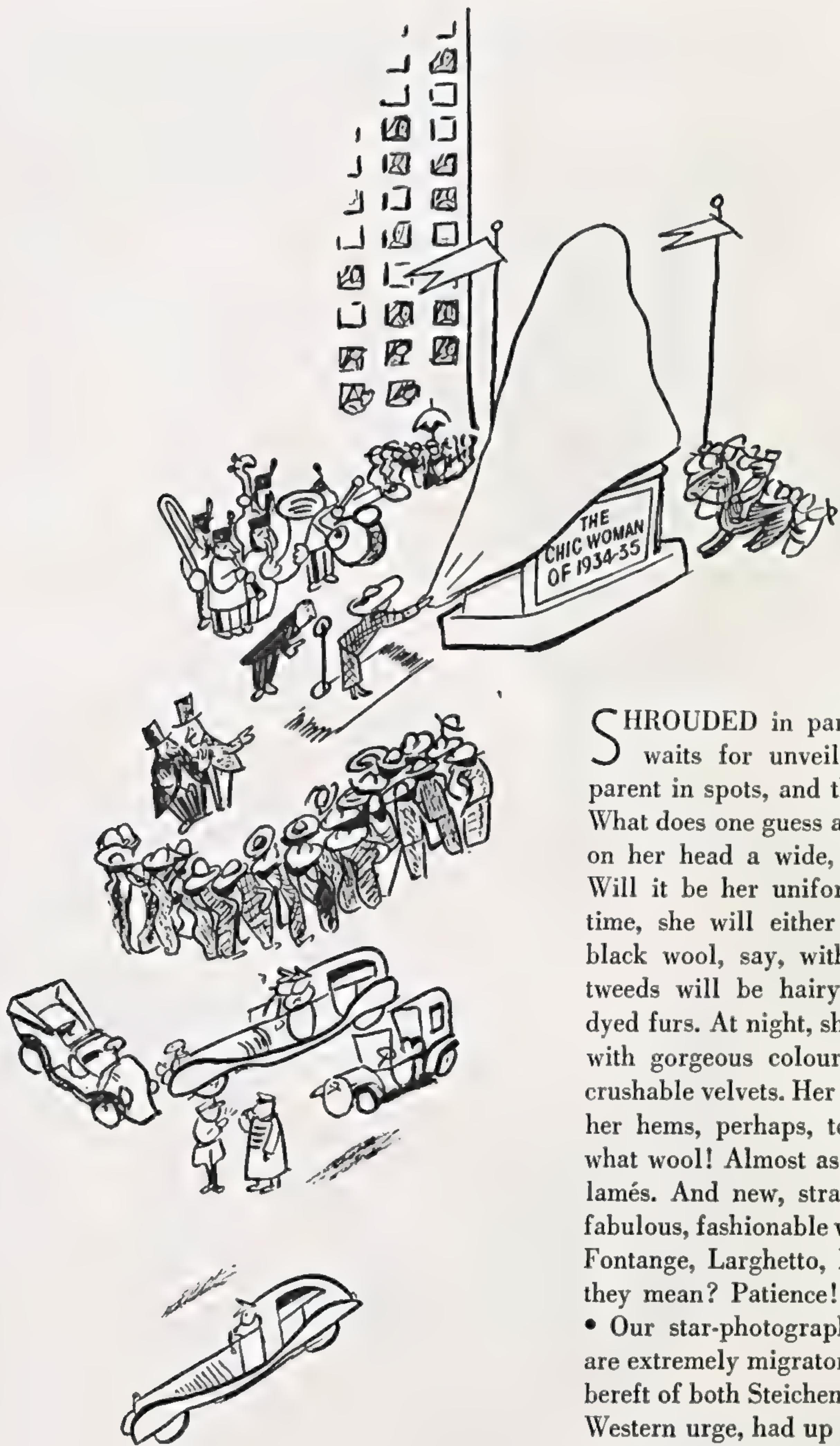
THERE ARE THREE VOGUES AMERICAN, FRENCH & BRITISH  
MICHEL DE BRUNHOFF—EDITOR OF FRENCH VOGUE  
ALISON SETTLE—EDITOR OF BRITISH VOGUE

EDNA WOOLMAN CHASE—EDITOR-IN-CHIEF OF THE THREE VOGUES

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“ENVY” PERFUME CARON'S LATEST SUCCESS



## VOGUE'S eye view of the mode

SHROUDED in partial mystery, the woman of next winter waits for unveiling. Partial, because the veil is transparent in spots, and there are peep-holes. What does one see? What does one guess at? Here are some hunches: she may have on her head a wide, flat pie plate—squashy and spreading. Will it be her uniform, as the beret once was? In the daytime, she will either be softly bulky or terribly simple in black wool, say, with a little black fur-trimmed cape. Her tweeds will be hairy, her woollens velvety. She will wear dyed furs. At night, she will be pencil-narrow, or tunic-ridden; with gorgeous colours and heron feathers and luscious uncrushable velvets. Her décolletage will be slit to kingdom come; her hems, perhaps, too. She may wear woollen gowns—but what wool! Almost as light as her laces. Or damask. Or exotic lamés. And new, strange stuffs with a deep furry pile. This fabulous, fashionable woman of 1934-35 will mouth new words: Fontange, Larghetto, Borzoia, Louisine, Velorganza. What do they mean? Patience! The unveiling is near.

• Our star-photographers are not only temperamental—they are extremely migratory. We woke up one day to find ourselves bereft of both Steichen and Huené who, seized by an irresistible Western urge, had up and left the Coast, cameras in hand. The lovely fruits of their stampede have appeared in the last two issues: pictures of Los Angeles, Hollywood, Hawaii. Now, on pages 48 to 53, behold a gallery of distinguished San Franciscans. Finally, taking you to that farthest West which is East, we begin on page 40 a series of Oriental articles written by the eminent and much-travelled French journalist, Jules Sauerwein.





HORST, PARIS

COMTESSE DE LA FALAISE WEARING AN ENORMOUS SUZY BERET AND A WOOL DRESS FROM LELONG

# AUTUMN FORECAST

HERE are concentrated notes on your autumn clothes. They are full of subtle revolutions, sly but audacious changes. Enough revolutions, enough changes to make your autumn 1934 self quite different from your autumn 1933 entity. So prepare yourself, bewildered though you may be by the unceasing march of fashion.

• **YOUR SILHOUETTE:** Narrow as a whistle. Straight lines are the smartest distance between two points. You'll get good ideas of this narrowness from pages 30 to 35. But straightness is only the foundation. On this elongated bamboo-reed, entralling variations are superimposed, chief among which is the tunic born of the Persian influence of the past season. You'll see it day and night. It has a straight flare from the waist, usually almost knee-length. Suit-coat lengths and shapes vary the straight silhouette for daytime. Shoulder and hem-line tricks, as well as the tunic, vary the simple slip silhouette for evening.

• **YOUR HAT:** Either a beret, wide, squashy, undulating, with an upward back movement; a slouchy, rippling-brimmed felt hat of medium size (perhaps with a narrow peaked crown); a Spanish toreador hat with a small squarish crown and stiff brim, a little cuff on its edge; or a draped or feathered turban—an important type for afternoon and informal dining. If you still yearn for the glorifying shadows of a wide-brimmed hat, you can have one of supple felt with a draped crown, à la Molyneux, or an infinitesimal crown, à la Descat. The medium-sized, double, malleable brim with the almost non-existent crown is the most usual choice.

• Opposite page: Suzy's huge beret, of hatter's plush (Bergdorf Goodman); Lelong's wool and cellophane dress  
• The tunic dress (right) is made of lacquered red lace with a frothy jabot at the neck (Hattie Carnegie)



• YOUR HAIR: Higher in the back than ever, to follow the lines of the hats. Many smart Frenchwomen will wear a fringe or loose Alexandra curls tumbling coyly down from under the pulled-down brims.

• YOUR SUIT: Suits are ace-high. They consist of dress and jacket, or blouse, skirt, and jacket. The skirt-line is straight in effect—very straight (and almost always cut on the straight). The coat or jacket is more varied and ingenious than ever. The simplest tailleur with a short fitted jacket is an important type (Parisiennes have gone back to it for all daytime occasions). From here, the coat goes to all lengths—starting with the hip-length, square-looking jacket and ending with the seven-eighth length fitted or swagger coat. Skirts are a little shorter than those of recent seasons.

The fitted, almost tunic-length jacket-suit is new and important. So is the subtle introduction of the belted front on longish swagger jackets. (This loose-hanging back is a modification of the swinging panel back that Mainbocher used on his day and evening clothes last season.) Tuxedo fronts of fur and contrasting fabric are much used, and often the coat swings open to reveal a snugly buttoned vest of cloth or fur.

The use of different woollens in the same colour (one with much surface interest, the other plain) is evident everywhere. Also, the use of contrasting woollens (one plain and the other striped or checked).

• YOUR COAT: Look for surprises in your new coat. A jabot collar made of fur—all-fur sleeves—a long or short vest of fur or fabric. Coats (Continued on page 74)

• Your first autumn street costume (first, at the right)—a black wool dress and black wool cape with a black Hudson seal collar and jabot; Gervais

• A new silhouette—in that plaid Lastex wool coat (opposite), belted in front, swinging loosely in back, over a grey wool dress; Bergdorf Goodman

• The new long stole (extreme right)—square and of nutria, over a rough rust wool dress; Jay-Thorpe

• Your first dark street dress—of thin black wool, with a black-and-white striped silk yoke-collar; from Altman. All four hats are from Lilly Daché







## PARIS LAUNCHES MAMMOTH STOLES

Among the exciting new notes of the season are the enormous stoles—as big as this one from Heim. It's made of silver foxes that curl like horseshoes over each shoulder, proceed to the front, and end in long tails. Hattie Carnegie has this. No less arresting is the hat, which appears to be a wide-brimmed model, but is really one of the outsize berets now so chic. Berets, you may remember, seemed to have died, not so long ago, then suddenly revived in large sizes and summery fabrics. And now they are smarter than ever in autumn materials. Maria Guy used cypress-green velvet for this one; Hattie Carnegie. Notice Maria Guy's green antelope gloves



## THE BERET TAKES A NEW AUTUMN LEASE

Here is another huge beret—astonishingly like an urchin or newsboy's cap. Agnès made it of navy-blue antelope and tucked the top under to give the effect of a round, flat crown squatting on a round, flat brim. Crown and brim notwithstanding, this is a real beret—the type of hat that the smartest Parisiennes wore to the races this summer and the smartest type that you can choose right now; from Altman. The same sketch shows another gigantic fox scarf, this time from Paquin. The beige foxes twist around the neck and wind about the arms, covering you almost as completely as a cape. Beige fox, by the way, has come into its own again





## JUST A SLIP

**LANVIN:** All five of these dresses stand witness to a major autumn prophecy—the coming of the narrow, straight “slip” silhouette. The first one (farthest left), a Lanvin dress of almond-green crêpe, makes you look as thin as a whistle and taller than ever before. Even the bolero armholes of the short stitched sleeves exaggerate the extreme narrowness

**MOLYNEUX:** Whatever happens on the new “slip silhouette” happens at the top and toe. Take Molyneux’s dress shown next to the left: A double deck of ruffles forms a base for the slip-column of black crêpe, and, at the top, a triple cape of white fox swings upward like a bolero. This is one of the many new evening dresses made without a train

**CHANEL:** Bows on the shoulders and flounces at the feet—more evidence that drama occurs at the top and bottom, found on Chanel’s black taffeta dress at the right on the opposite page. Amidships, the dress is very stream-line, with a décolletage that plunges low. Incidentally, you can choose either a high or a low neck-line for autumn gowns—it’s up to you

**AUGUSTABERNARD:** Here (at the left on this page) is a first autumn evening dress with the straight, needle-narrow chassis that this designer makes so perfectly. There is soft drapery high on the chest, and pointed, squared flounces are set low on the skirt, as if to balance the stem silhouette. Grey-blue faille is the fabric used to make this model

**AUGUSTABERNARD:** A spreading taffeta fan juts out from the heels of the fifth dress—Augustabernard’s model of cherry-red taffeta. This is still another example of the “slip silhouette” that is coming in with a furore. The edges of the deep V décolletage form revers that widen at the shoulders. There’s just a hint of a train. From Hattie Carnegie



## STOLES OF TULLE

**PATOU:** Fling a scarf or a stole over your evening slip, if you want the newest autumn formula. Above, Patou winds a black tulle cape-scarf over a black crêpe dress, and ties it in a soft bow in back

**LELONG:** Like a Directoire fichu is Lelong's stole of bottle-green tulle (first, at the right). Held by a jewel at the waist, it drifts nearly to the floor. The dress beneath it is of grey silk crêpe

**LELONG:** Another tulle stole (farthest right)—yards and yards of black tulle edged with a flounce; Saks-Fifth Avenue. Beneath it is a column of pale rose crêpe, slit in an acute V almost to the waist-line

# LADIES' EVENING SHIRTS BY LANVIN

WITH strictly tailored clothes coming in so strongly, we foresee more evening tailleur than ever before. We shall even wear tailored evening shirts—like the one shown in the photograph at the right, which might have come out of a man's haberdashery shop, except that Lanvin cuts it out of silver cloth and gives it huge, capriciously feminine sleeves.

This use of metal cloth is one of the outstanding notes of the new season. Lamés are used for blouses, gilets, jackets, evening wraps, magnificent gowns, and simply cut suits. And the contrast of shiny and dull materials is another point to note—illustrated here by the brilliant shirt buttoned over a simple dull black crépe slip—the slip again as the slim basis of evening chic (we've already shown several on pages 30, 31, and 32).

Don't overlook the high neckline on this blouse—it's as smart in the evening as the very low ones. And notice the Boivin jewels worn by this chic Parisienne who knows the charm of feminine luxury coupled with masculine simplicity



HORST, PARIS



HORST, PARIS

JEWELS FROM MAUBOUSSIN

HIGH POINTS FROM SCHIAPARELLI—TUNIC APRONS, PAILLETTES, AND THE CONTRASTING DULNESS OF CRÈPE



JEWELS FROM BOUCHERON

MAINBOCHER PROPHECIES—TUNICS, PENCIL SLIMNESS, DULL WOOL WITH SHINY SATIN; FROM FALKENSTEIN



HORST, PARIS

SUZANNE TALBOT HAT (SAKS-FIFTH AVENUE) • CREED SUIT

## PEAKED SOMBRERO

Here is another perfect example of the incoming long, narrow silhouette. The hat—Talbot's exciting new cowboy sombrero of stitched felt—has its brim rolled dashingly and its crown peaked to stretch your height to its utmost. The suit worn with it is a black wool model from Creed—classic in line, but feminized by an amusing gilet of black-and-gold quilted lamé and a carnation in its buttonhole. This gilet-vest, incidentally, is something to note, for vests are increasingly important, especially of bright lamés and made with a high neck-line. And the strictly tailored suit is something we can't stress too much. Comtesse de La Falaise, the lady of our frontispiece, posed for this picture

# TAILLEUR IN FUR

This is the way you'll look when autumn 1934 gets into its stride—your silhouette straight and narrow and dark. On your head, in all probability, will be a large, dinner-plate beret of the same type as this one from Patou. It's half of black felt and half of crosse feathers. On your body, no doubt, will be a coat with the strict, narrow lines of this one, also a Patou model, cut in the new thigh length that is so young and so very smart. It's all of black broadtail (fur is appearing in many strictly tailored models thereby turning your fur coat and wool frock into a costume that looks like a suit). The only fastening is a thong of red antelope to supply the bright note that even black costumes will flaunt in the autumn mode



PATOU (HAT FROM BEST)

# Gentleman from Siam

by Michael Joseph

PEKINESE, Cairns, borzois, great Danes, dachshunds, and the rest of you canine favourites, beware! Every dog has his day, and now it is the turn of the cat. Not the sleek tabby so devoted to the cook, nor the bright-eyed kitten from the nursery, nor even a descendant of the proud Persian beauties that decorated the grand-maternal drawing-room. None of these is likely to depose the doggy aristocrat without whom no self-respecting house is complete. A more formidable rival is on the scene—the royal Siamese.

The Siamese cat is the most elegant cat in the world, and very much the mode in Paris, London, and New York. He is no ordinary cat. Not that any cat is ordinary; even the most plebeian cat will behave like an aristocrat if treated with respect. But even cats have degrees of rank, and if there were such a thing as a feline Debrett, you would surely find the royal family of Siamese cats in their proper place at the beginning.

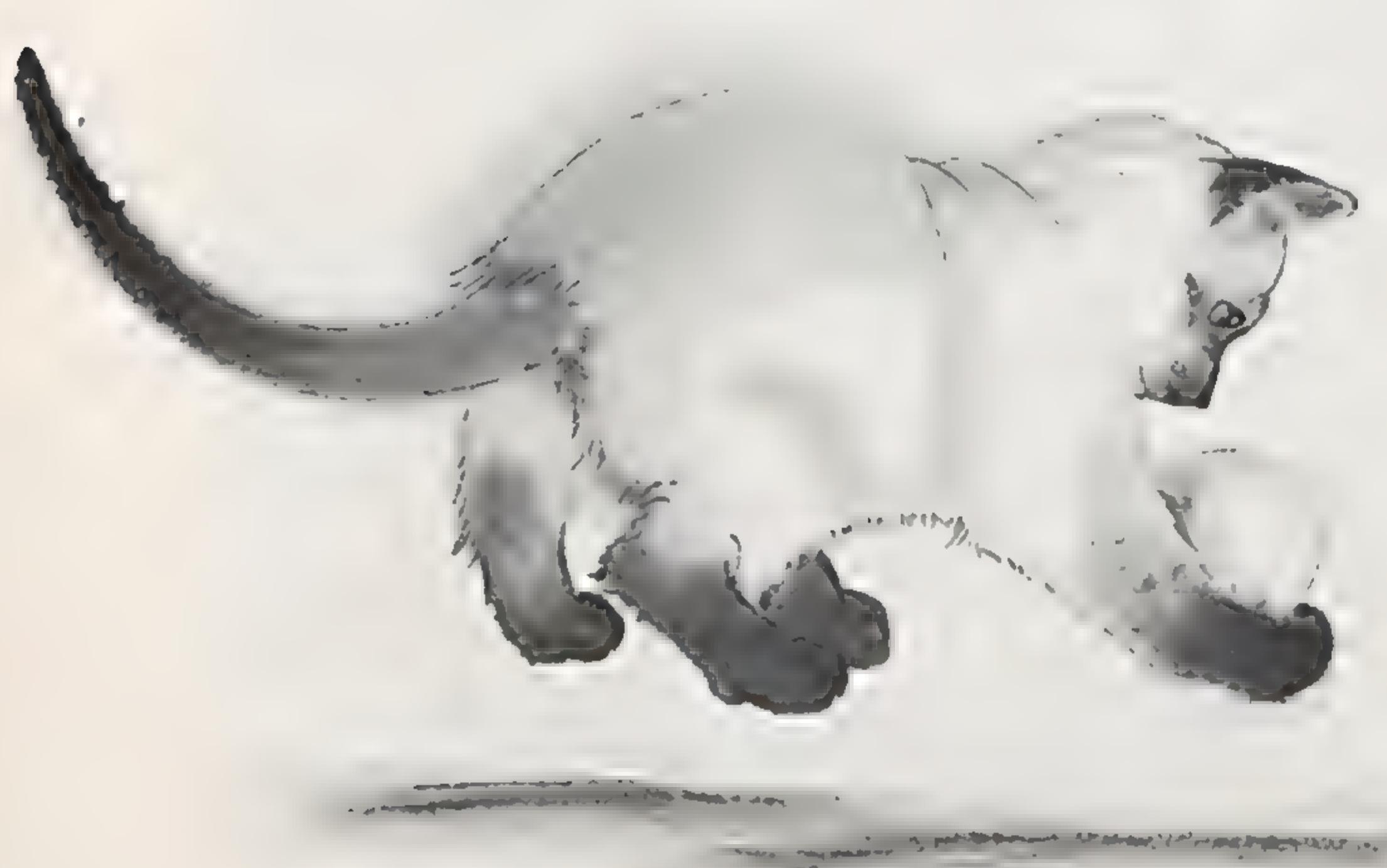
The particular gentleman from Siam about whom I want to write is my own cat. You will please understand that I use the phrase "my own cat" in no possessive sense. If there is any ownership, he is rightfully the owner. I certainly am not. I christened him Charles O'Malley—an incongruous name for which there is no explanation. Sometimes, when I address him by that name (and that is not often, for we have absurd, unprintable, secret names for each other), he blinks crossly at me, as if to say, "That is an old and very stale jest. We are not amused." He knows.

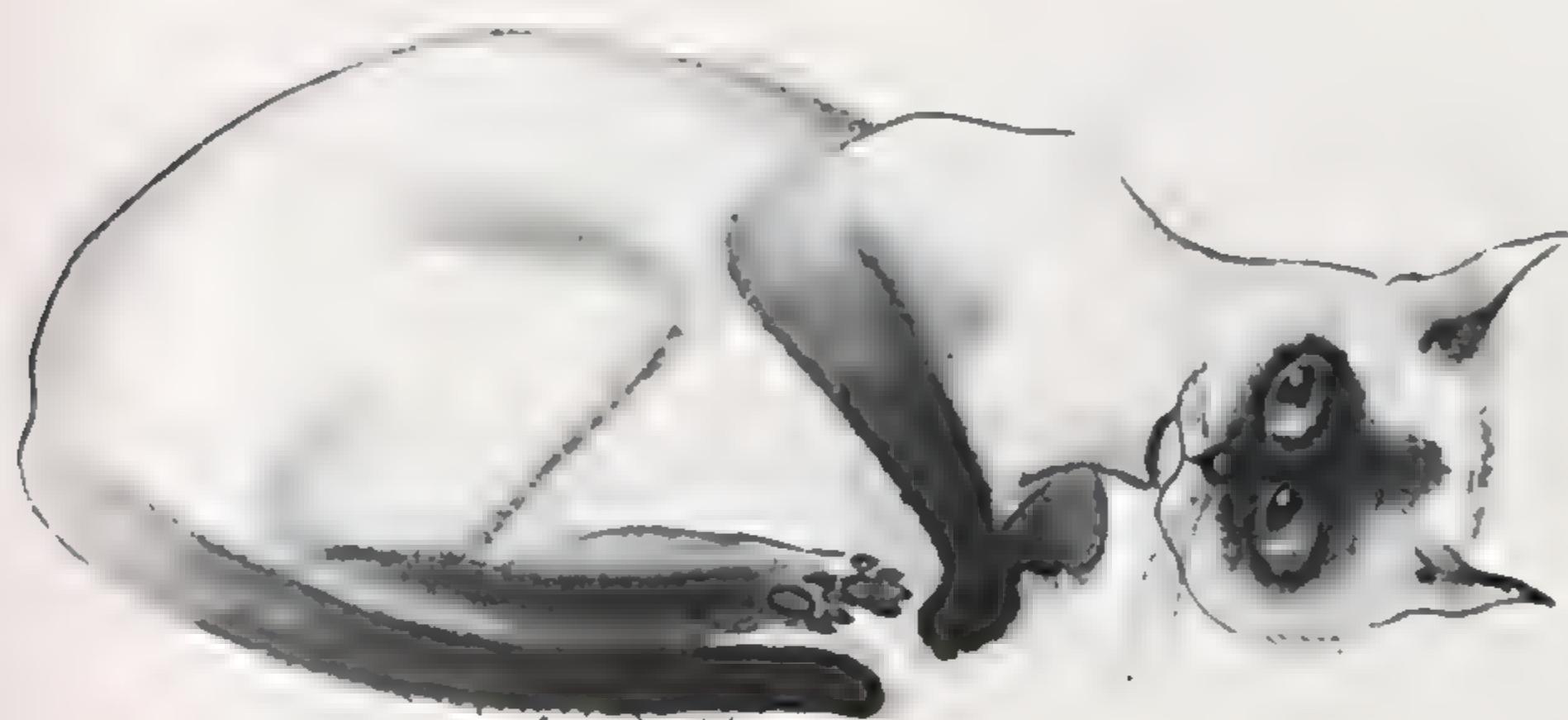
Now, before I go any further, I must make one thing perfectly clear. I am not prejudiced about Siamese cats because I happen to be ridiculously fond of Charles O'Malley. At the risk of boring you—for I know that other people's pets can be as boring as their children and their love-affairs—I must confess to having had more than a hundred cats. Cats of all sorts—long-haired Persians, short-haired tabbies, tortoise-shells and blacks, Russian cats, Manx cats (very amusing and intelligent, these), big cats, little cats, proud, lazy, affectionate, independent, fastidious, greedy, unmoral, beautiful, not-so-beautiful cats—all with individualities of their own, for no two cats are alike, just as no two tabbies have the same markings.

From which you will gather that I am well disposed towards cats. My appreciation of cats is catholic, indeed, for I can no more pass by the sullen ocelots behind zoological garden bars than I can resist a cat in solitary promenade on the other side of the street.

And, of all cats, give me the Siamese. Only those who know them can appreciate their quality. You will meet people who say: "Siamese cats? *Ugly* creatures, my dear, with the most terrible, raucous voices. And they squint horribly." They are the sort of people who condemn Epstein unseen, who "can not bear" modern music and who expect a cat to look like poor Louis Wain's cheerful caricatures of Sir John Tenniel's conception of the Cheshire Cat.

The Siamese cat, you must realize, is still something of a novelty. Consider his appearance. He has bright blue eyes,





set at a definitely Oriental angle. (The tendency to squint, due to inbreeding, is now in official disfavour and is rapidly being eradicated.) He is of medium size, with a long, svelte body, legs proportionately slim, feet small and oval. The pale fawn body colour shades gradually into cream on the belly and chest. The mask (V-shaped like a marten's), ears, legs, feet, and tail are a deep and clearly defined seal-brown, as though some one had dipped a brush into melted chocolate and carefully filled in the pattern. I like Aldous Huxley's description: "Their forepaws are gloved almost to the shoulder like the long black kid arms of Yvette Guilbert; over their hind legs are tightly drawn the black silk stockings with which Felicien Rops so perversely and indecently clothed his pearly nudes." The delicately perfumed fur is short, glossy, and very fine, and the long and tapering tail is sometimes deliciously "kinked" at the tip—suggestive of some distant relationship with the cats of Malaya, the only cats in the world who always have a genuine "kink" in their tails.

Their movements are sinuous and graceful, but they do not achieve their exquisite poise until they are fully grown. As kittens (they are born white, by the way, and gradually darken in colour with age), they are clumsy little savages and go through an "ugly duckling" phase at an age when other cats have a chocolate-box prettiness. Their croaking voice is delightful (if distracting) music when you are educated up to it. But it is an acquired taste.

It is not surprising, however, that unknowledgeable people should stare at the sight of so distinctive and unusual

a creature as the royal Siamese. Charles, when a kitten, was once hailed by an inquisitive stranger as a marmoset, and even more alarming was the experience of a London friend of mine who was exercising his Siamese family by a promenade in the late afternoon along the Vauxhall Bridge Road. Two workmen stared unbelievingly at the string of animals trotting at his heels, and one, with the expressive frankness of his kind, exclaimed: "Blimy, Bill, look at them blinkin' otters!"

It is nonsense to suppose, as uncritical people do, that cats are always greedy, selfish, and unsociable. Greedy, no! I have known a few exceptions, but even a starving cat has more decorum than many a hungry human being. Selfish, only because it is wise and necessary. Self-preservation and independence are the cat's creed; and he prefers to attend to his own requirements and to leave others to attend to theirs. As for unsociability, only those who do not know cats will make this accusation. The cat is a guest in our homes, appreciative of our hospitality, demonstrative only to his intimates, but plainly intolerant of boorish and premature attempts to attract or communicate with him. Most people make the mistake of treating a cat as though he were a dog: cheerful, thick-skinned, hail-fellow-well-met, and ready to do their bidding. All very pleasant and gratifying, as you can tell from the wide-spread popularity of dogs as pets; but understanding of, and friendship with a cat is an infinitely more subtle and delectable affair.

The Siamese cat, as I have (Continued on page 72)





THE JAPANESE MAIDEN, STILL BOWING TO TRADITION

PIERRE VERGER



EVOLUTION: KIMONO INTO COAT



# TWO FACES EAST

BY JULES SAUERWEIN

A PHILOSOPHER in bygone days used to discuss with his disciples as to whether or not women had souls. Today, this subject is no longer relevant, except for the Japanese. Their problem is to find out whether women have two souls.

Life in Japan, for a young girl or a married woman, is spent partly in the Orient and partly in the Occident. This is not simply a question of costume, but applies to her way of sitting, eating, sleeping, and talking. Her manner of thinking is transformed when she moves from one world to another.

On board the *Tatsuta Maru*, which brought us from San Francisco to Yokohama, there was a twenty-year-old girl whom I watched with great admiration. Whenever an American or a European was presented to her, she held out her hand frankly and said "How do you do," without an instant's hesitation. She went into the dining-saloon ahead of the men, served herself first at table, and was altogether the well-brought-up Occidental. Suddenly, however, this independent, emancipated creature would turn into a little Japanese girl who knelt when she ate the national stew, *suki-yaki*, or drank green tea from a cup without a handle; who bowed low, hands on knees, in response to men's salutes, and trotted respectfully behind her grandmother and grandfather.

One day, I decided to speak to her. I wanted to find out what was going on inside her soul, in the two halves of her



GOSSIP HOUR IN TOKYO

soul, perhaps! She belonged to the greatest family in Japan, after that of the Emperor, to the race of the Tokugawa, who for three hundred years, under the name of Shogun, ruled in Tokyo while the Mikado held sway in Kioto.

"You would like to know," she asked, "how we spend our years of study? They are very difficult. Until we are thirteen, all of our lessons are in Japanese, and we have to learn three different ways of writing: *katakana* and *hirakana*, which are signs or symbols, and also as many of the Chinese characters as possible. No—I can not tell you exactly how many of these I know, but fifteen hundred or two thousand at least. It is by means of these ancient characters that we learn Chinese poetry and philosophy, and, while our eyes read them in Chinese, we say them aloud in Japanese.

"Reading and writing are thought to be very important, and at the school of the Peeresses, where I went for six years, we spent several hours a day at this. Then we are taught to paint, to play on the *shamisen* guitar and on the great *koto* harp. Also, we are given lessons in deportment and manners, in arranging flowers, and in the ceremonial of serving tea: all that in our country we call *rei* or decorum. Besides these studies, during the morning we are made to do gymnastic exercises that are often very fatiguing.

"During the years when we are thirteen to seventeen, we learn English and oftentimes another foreign language with its literature, two new musical instruments, and a new way of singing—in other words, the arts and letters of the Occident which must be added to Japanese culture."

"And do you feel that you have two souls?" I asked the Japanese princess.

Her young forehead was suddenly furrowed. What was she going to answer? I shall never know, for at this point an austere diplomat, who was chaperoning our conversation, interrupted and led our talk into channels of a less psychological nature.

The first day I spent in Tokyo, I went to see the market of kimonos. It is held under an (Continued on page 76)





## BLUE HOUR IN FURS

**BLUE ASTRAKHAN:** Here (at the far left) is one of the new dyed furs that are appearing in Paris—an exciting fashion note for the enviable lady who can regard fur as a part of an ensemble. Heim uses it, astonishingly enough, in a classic, three-quarters length sack coat, neatly tied at the neck with a bow. To be sure, it's a luxurious idea, but if your wardrobe is large and your taste leans towards the unusual, you couldn't find anything newer. Hattie Carnegie has it. The hat that tops it is a blue felt model faced with velvet, stabbed by a quill, and made by J. Suzanne Talbot

**BLUE GALIAK:** What looks like an entire dress of navy-blue galiak (at the left) is Heim's skirt and gilet cut in one piece and worn under a three-quarters wool coat—a surprising reversal of uses, but extremely effective. The coat is actually blue, to match the galiak, but we've omitted the colour to show the fur better. There's a big bow, too, made of the fur, and more fur trims the coat sleeves. Heim calls this ensemble "Bravo," and you'll find it at Hattie Carnegie's. The hat shown with it is J. Suzanne Talbot's blue felt with a gay feather thrust through the top of the crown



**BLUE MOLE:** Lanvin dyes mole a deep rich indigo-blue for the elbow-length cape above. It nestles high at the throat and buttons in back, and with it she recommends a blue wool dress (the colour is omitted to emphasize the fur) and her wide-brimmed hat, "Conquérant," made of navy-blue felt with a grosgrain band

**BLUE SHAVED LAMB**—Another fur to join the navy ranks. Lelong uses it for the fitted, hip-length jacket with a cape in place of sleeves, shown at the upper right; from Gunther. You wear it with a dark blue wool skirt and white satin blouse. The huge beret—Suzy's new blue felt—is squashed to give a brim effect

**BLUE FOX:** One skin of midnight-blue fox, another of pale grège-blue fox are intertwined into Philippe and Gaston's luxurious scarf, shown at the right. It fastens at the side front with flat heads, and it's sketched with the grège wool crêpe dress from the same house and Maria Guy's large pleated faille hat in taupe-grège



# FOR TRUANTS

- The first towhead directly below plays in a brown-and-orange checked cotton skirt, with underpants attached and an orange cotton blouse; Mariska Karasz
- Her brother wears a mannish bathing-suit and sweater, all hand-knitted, in brown and white; Petit Paris
- This is the way we dig in the sand—a coral-red beach coat (bottom of page) of heavy crash linen with a hood for protection against sun; Mariska Karasz
- The other young digger wears a white jersey sun-suit, bound in red, with a jacket to match; Miss Brogan
- The three young sailors wear, from left to right, a white-and-blue striped linen frock with lacing (Marcelle Julien); a peasant blouse with linen underpants and engaging frog embroidery, and an apple-green, hand-faggoted linen frock (both from Petit Paris)



EDWARD GRUBER





WOLFF (EUROPEAN)

## FOR SCHOLARS

- More and more is the English type of dressing, with its emphasis on quality in fabric and simplicity in cut, being adopted by smart American children. Sketched on this page are a group of clothes bred in the English manner, and perfect for the return to school and town
- The small-checked shepherd plaid coat worn by the small girl (upper left) is in blue and white; Petit Paris
- Navy cross-bar cotton fashions the dress and shirt worn by the children looking at the picture-book. The pants are of navy-blue flannel. Both from Miss Brogan
- Mou-Mou, the poodle, is flanked on his left by a lassie wearing a Scotch homespun kilt, pin and all, and a Fair Isle sweater and tam in red on navy (Best); and on his right, by a young girl in a hand-knitted blue skirt and red pull-on sweater, from Petit Paris
- For the awkward age—the natural Czechoslovakian linen dress (above), trimmed in red; Petit Paris
- The little boy wears a navy-and-white cotton shirt with navy wool pants (Best), and the girl, a cotton dress with strawberries printed on dark red (Best)



The light-weight tweed suit above—just right for first autumn days—has a smart jacket that ties in front to show a striped silk lining, and there is a silk-lined belt to match that repeats the ear-tab effect; from Bonwit Teller

Perfect for spectator sports wear—a broad-shouldered cape of plaid wool, with a square yoke. It's generous enough to envelop you completely when the weather turns cold and is worn over soft tweeds; The Tailored Woman

The brown jacket above, of gazelda (a suede that cleans like gloves) has several claims to fame. It is collarless, loose shouldered, nipped in at the waist, and worn with a Sally Victor hat and a checked tweed skirt; from Altman



The plaid tweed jacket and plain tweed skirt make a smart costume for changing seasons—cool blue for summer, warm rust for autumn; tailored for town, plaid for country; and fitted in the new manner; from Alfred Dunhill

Novel, but wearable—a two-piece country dress of Irish tweed, with metal slots on the skirt, to which the blouse fastens, and a belt run through the slots. Four patch pockets complete the perfect simplicity. From Alfred Dunhill

## FIRST TWEEDS



*Mrs. Michael C. Casserly*

Mrs. Casserly, in her charming Burlingame garden, wears a plaid silk organdie cape-frock which can be found at Bergdorf Goodman, New York, and I. Magnin, California



*Mrs. Clarence S. Postley*

## SAN FRANCISCANS

WE plead not guilty to any down-East patronizing in calling San Francisco the New York of the West. Sophisticated in the best sense of the word, romantic in origin, and endowed with perhaps more natural beauty than any other big American city, it dominates the West Coast civilization. Its gay, handsome, hospitable citizens, its scorched golden hills, the fantastic steepness of its streets, and the fog that rolls in silently from the sea are vastly compelling.

Life in San Francisco and Burlingame is an open one. Nearly all the year round, fairways, tennis-courts, bridle-paths are populous; and the water tempered for swimming. The women of San Francisco have an enviously dual existence; on the one hand, all the cultural excitement of a big city; on the other, the freedom and health of a bounteous, brilliant Nature. On page 72b, you will find an article on the details of this life.

Mrs. Postley, the great-granddaughter of Mark Hopkins (one of the founders of the Union Pacific), was photographed at the Atherton home of her mother, Mrs. Augustus Taylor. Her navy-blue-and-white printed organdie with ruby buttons can be found at Hattie Carnegie in New York and I. Magnin in California



*Mrs. Robert W. Miller*

Mrs. Miller, photographed at the portico of her Burlingame house, divides her time between the fine arts and a family of four. Her suit is from Ransohoff, San Francisco



*Mrs. Charles W. Fay, Jr.*

Mrs. Fay was photographed in the garden of her mother, Mrs. William Mein, wearing a Vionnet white dress and blue coat from Jay-Thorpe, New York, and I. Magnin, California



*Mrs. Edward B. Pond*

Mrs. Pond is the daughter of Dr. Herbert Moffitt, the famous California diagnostician. She is wearing a frock of Celanese and Dupont rayon, from Ransohoff, San Francisco



*Mrs. Jeremiah F. Sullivan*

Against cool Venetian blinds, Mrs. Sullivan wears a hostess gown of sapphire-blue chiffon obtainable at Bonwit Teller in New York and Ransohoff in San Francisco



HOYNINGEN-HUENE

DRESSES FROM MILGRIM

## AUTUMN PRELUDE

One of the fabulous new mixtures of cellophane and wool is used for the collar and front of this black wool dress in two-piece effect—a perfect “first buy” for cooler days. The black felt hat is banded with cellophane (also from Milgrim)

A good start for autumn is the dress above, of brown woollen trimmed with leopard-skin fabric. Lilly Daché's brown felt hat is one of the new cushion berets with a bird as an accent. The jewels on both pages are from Cartier



AUGUSTABERNARD (HATTIE CARNEGIE) • ROSE AMADO

An intriguing sleeve and shoulder treatment gives distinction to Augustabernard's grey crêpe dress for afternoons and informal evenings, worn with a black velvet hat and a huge double silver fox scarf; Hattie Carnegie

Rhinestone buttons high-light the shoulders and belt of the simple black crêpe cocktail dress above. The hat has a shallow velvet crown and a brim made all of feathers; Lilly Daché. Porter Woodruff designed the effective screen

COCKTAIL TEMPO

# FURRED CAPES ARE TOP CHIC



AUGUSTABERNARD (JAY-THORPE)



AUGUSTABERNARD (SAKS-FIFTH AVENUE)

- Partly brown taffeta, partly sable-dyed marten, and altogether sumptuous is the Augustabernard cape above. The fur runs horizontally around the shoulders, vertically on the border. Coiffure by Emile

- More elegance in fur and fabric—in the Augustabernard cape at the left. On the sleek foundation of black broadcloth are laid opulent skins of silver fox, with four flat heads in front. Jay-Thorpe has this in silver fox and breitschwartz

- The coat on the opposite page is a fine example of formality in fur—classically simple and made of beautiful skins. Dark grey broadtail is used for the coat (grey furs are increasingly important), cut with a slightly fitted silhouette and sleeves with melon fulness above the tight wrist-line. The silver fox collar is worked to form revers when open and frame the face when closed. The hat is of black felt; Bergdorf Goodman. Jewels on both pages from Mauboussin



STEICHEN

GREY BROADTAIL COLLARED WITH SILVER FOX IN A COAT OF SIMPLE ELEGANCE; BERGDORF GOODMAN

# Fur Silhouettes



## FITTED

Anything so flattering and so right for formal town wear as the slightly fitted long coat is bound to last. It's more chic than ever in the flat, supple furs. The first one above is of black caracal with a rolled collar, which you can wear high or low. The only widening of the lines is the fulness of the sleeves at the elbows. From Bonwit Teller, New York; Marshall Field, Chicago • The other coat is of a beautiful, warm, dark grey caracal, with a big silver fox collar—very important this autumn—, a fitted waistline, and a slight flare at the knees; Jay-Thorpe. Both of these coats are equally smart in kidskin, baby lamb, and the less expensive pony

## STRAIGHT

The advantage of straight lines lies in their casualness. The short coat above is news: equally dashing for informal town wear and sports. It's made of mink flanks in a lovely warm brown, and the front buttons up to a rolled collar; Wanamaker in New York and Philadelphia. The coat has a square look and is smart made of any supple fur such as sealskin, nutria, muskrat • The second coat is a paragon among minks, with its long lines, its tuxedo front and new square collar. You can wear this coat proudly day in, night out; from Jay-Thorpe. Such soft furs as lamb, nutria, and moleskin are good for coats of this type



**BELTED** The new belted coat is really another version of the fitted coat, and, in most instances, you can wear it without a belt. Sometimes, the belt is just in front; sometimes, all around. The first model above is of black Persian lamb. We show it because of the ingenious pleats in front—they give a front swing to the coat without adding any bulk. The whole effect is rather Russian and very chic. From Saks-Fifth Avenue, New York; I. Magnin, California • The second coat is of black Alaska sealskin. You can see how supple it is by its slim fit. The belt is a narrow cord affair, and the coat has a ripple collar and slight fulness at the elbow; from Altman

**SWAGGER** In the last few years, swagger coats have been the informal darlings of all women. They're young, gay, trim, ranging from the thirty-five inch length to full length—and they've had an enormous influence on furs. The first one here is a mandarin coat of grey lamb, with deep armholes, wide sleeves, and a small collar. The knee length is smart. Altman, New York; I. Magnin, California • The brown Alaska sealskin—for general and semi-sports wear—in seven-eighths length, has a fine swing from the shoulders and buttons up to a round collar. Bonwit Teller, New York; Marshall Field, Chicago. You can find this in a more formal type, and in flatter furs





## WOOLS GO INTO STITCHES

• Christine Hunter designed the cardigan sweater, in the ensemble on the opposite page, for the first cool days of autumn. It is made of navy-blue Viyella yarn, in a stitch that is so simple that it holds no pitfalls for amateurs. And, professional touch, it is trimmed and fastened with brown leather buttons. It is worn with a blue, grey, and white checked Viyella flannel skirt (Vogue Design Number 6369) and a blue Viyella flannel hat, from Elizabeth

• Renée Hall designed the two-piece dress at the upper left on this page, and made it of Bear Brand Crêpe Bouclé yarn in a rich brown. The pleats in the skirt are actually knitted in, and the blouse has an attached scarf collar dotted in blue. With all its chic, this costume is not too difficult for an amateur knitter. The brown felt hat is from John-Frederics; the Koret mustard-yellow suède bag and Louis Meyers hand-stitched gloves are from Bonwit Teller

• Emmy Lou Wiley uses a boldly ribbed stocking-stitch for the two-piece knitted dress in cocoa-brown illustrated at the left, and then, in smart contrast, trims the blouse with a pale blue collar and tabs. Both the skirt and blouse are knitted of Bear Brand Cassimere Sport Yarn, and if you're not ambitious, the blouse, with its amusing scarf that crosses and buttons in back, can be knitted alone. The Sally Victor hat of green antelope is from Lord and Taylor

• Complete directions and the yarns for knitting the sweaters and dresses illustrated on these pages are obtainable at the shops listed on page 72 of this issue



## THE MAUVE DÉCOR

In the New York flat of Mrs. Drew Drees (Kathleen Mary Quinlan in public life) Robert Locher has used a pastel range of colours with masterful delicacy. In the dining-room (part of which is shown above), clear, pale yellow is the background for the painted decorations of baroque palms and shells in white and greys, and for the white-and-gilt eighteenth-century Italian furniture. Mr. Locher's mural paintings distinguish the drawing-room (right), a blending of violet-blues, faint lavenders, and pinks. The curtains in the picture on the opposite page are pinkish cream, divided diagonally by a fringe touched with puce



# Dear Beauty Editor

DEAR BEAUTY EDITOR: All summer long, I have endured the slings and arrows of outrageous friends just because I stayed religiously under a hat and a parasol to keep my face white and frighten away the freckles. "Sissy!" people kept hissing at me. They're horrid, and anyway it's boring to be careful all the time. Could I depend on one of those sunburn preventives to prevent tan and freckles? If I use a preparation and it doesn't work, I'll sue you for breach of promise!

Hopefully yours, Lily White

DEAR LILY WHITE: The answer is "yes and no." Yes—to prevent a tan! Don't make the mistake of using a sunburn oil, which only ensures an even and painless tan. It is a cream or lotion that you want for prevention. A preparation of the type of Dorothy Gray's Sunburn Cream, spread lavishly over every inch of you exposed to the sun, and renewed every hour while you stay under the sun, will keep you just the colour that you were when you stepped out from under your umbrella. No—to the

freckles! Careful use of a sunburn preventive will keep them subdued. We don't know anything that will prevent them.

DEAR BEAUTY EDITOR: My husband and I have been doing what is known as "roughing it." You know, a little shack ten miles from a railroad, no light, no plumbing, no paint, but so much sun and water that my hair bears a striking resemblance to an old yellow broom. My locks have been doused and bleached into complete inanition. Naturally, there isn't a beauty salon within twenty versts. Can't you tell me something that will work a little quick magic?

Apprehensively yours, Mary Munsell

DEAR MRS. MUNSELL: Certainly, we can tell you of a way out—Protecsun (the Ogilvie Sisters make it), a kind of dressing to keep the hair from fading and streaking under the sun. It's too bad you didn't write before—you know, the ounce of prevention—but this will still do a lot of good. Then, give yourself an oil shampoo, with a reconditioning oil, even if you have to heat the water for it on your oil stove. Don't go round with your hair half dry after swimming. Dry it thoroughly with a towel, and then anoint it with the protective covering. Rub a little pomade over the dry ends. Of course, I know that you can't get these things at the village store—you'll have to send for them.

DEAR EDITOR: This daylight-saving business will be the death of me. When I go out to dinner around seven-thirty and the sun hits my make-up, I look like Mata Hari in a lurid moment. Or else I get subdued and put on such a pale make-up that later on, under electric light, I'm a complete fade-out. What do you do about it?

Sincerely yours, Fifi

DEAR FIFI: There are a few succinct solutions for your case. Rouge, as you have no doubt observed, is one of the chief problems. The trick is to put on cream rouge, which needs damp cheeks and good light to apply, in a quantity



subdued enough to face the daylight. Then carry with you compact rouge in precisely the same shade and add some of that when shadows begin to fall. Eye-shadow is the other thing that looks garish when there is too much of it. Most shadows are put up in such amusing little boxes (vide Marie Earle's) that you don't mind carrying them around in your handbag. Put a daytime amount on first, then add later. If you are one to go in heavily for mascara by night, give it up for the daylight-saving interlude.

DEAR BEAUTY EDITOR: In spite of lots of exercise and an appallingly healthy life (I play golf every day), I've put on ten too many pounds in quite the wrong places. Naturally, I want to take the excess off, but I won't diet. At least, I won't starve. I like my food too much! There's a little problem for you!

Defiantly yours, Gladys Aspinwall Green

DEAR G. A. G.: Yours is a problem that we are delighted to take on, because we know exactly what to say. One—don't think that general exercise is going to reduce you. Even professional tennis players, golfers, and dancers get fat in spots. If you want to take off in certain areas, you'll have to do specific exercises. Either go to an exercise salon and be prescribed for individually, or tell us what the "wrong places" are, and we'll send you the best exercises for them. These exercises aren't complicated, and they will prove effective. Two—you won't have to starve, but you will have to cut down. Your "I love my food" indicates a tendency to eat too much anyway. Try taking exactly one-third less of everything than you ordinarily do. A physician gave us this simple direction for dieting, and we have seen it work dozens of times. Of course, this presupposes a reasonably well-balanced diet. If you go in for fat-making foods, we wash our hands of you.



VOGUE'S  
*finds of the  
fortnight*



FRANKLIN SIMON



LORD AND TAYLOR



ALTMAN



BONWIT TELLER

NELSON

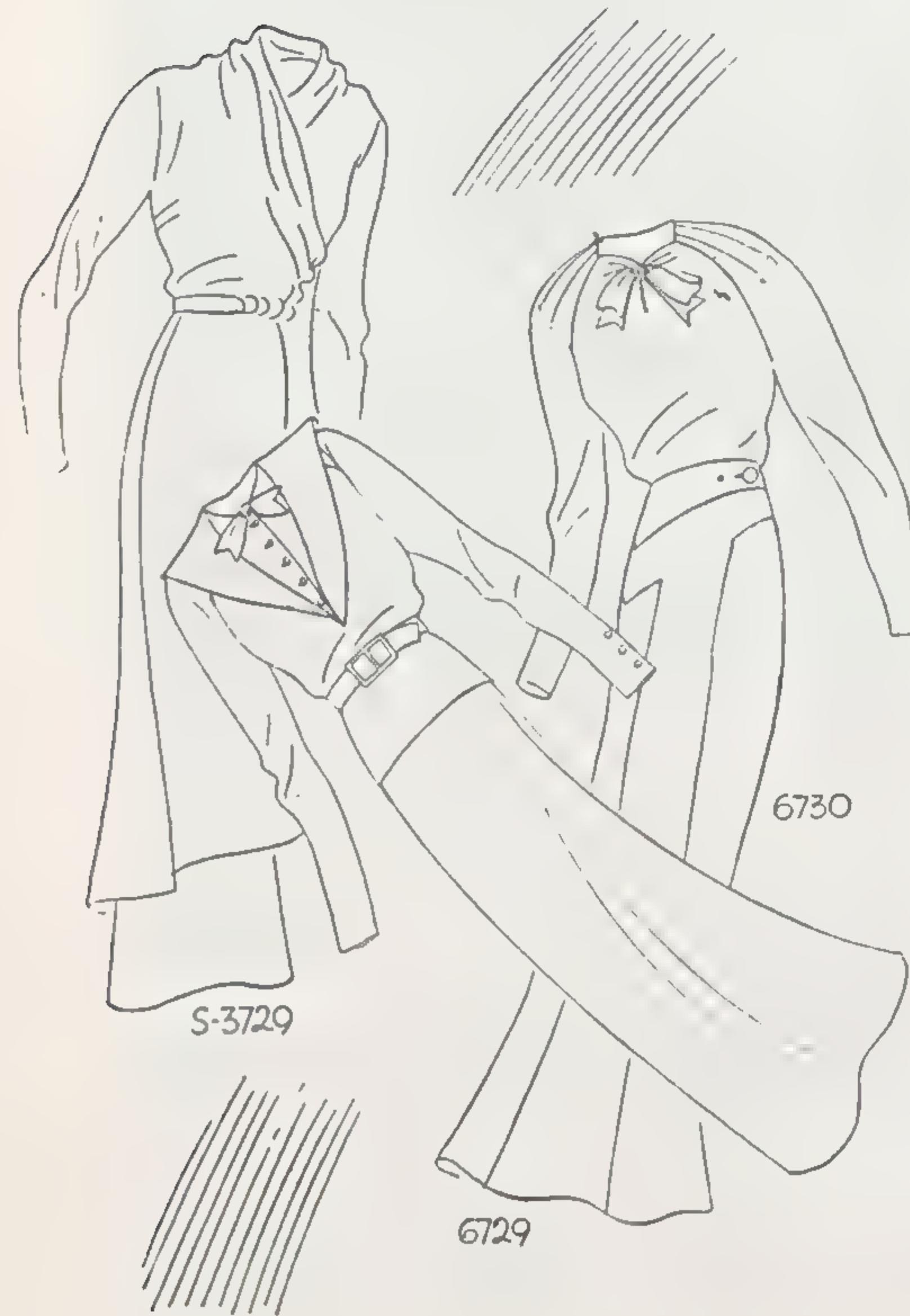
- **SELECTED BECAUSE**—the daytime dress at the left, opposite page, is prophetic of autumn, yet is sleek and cool to wear now. Dull gold seashells button and clip it, and the fabric is marocain silk crêpe. Franklin Simon; \$30
- **SELECTED BECAUSE**—the wrap-around coat-dress of silk canton crêpe (opposite page, upper right) provides the refreshing lift that wardrobes cry for now. Taffeta, gold-dotted and shirred, makes the flattering collar. Lord and Taylor; \$17
- **SELECTED BECAUSE**—the suave lines and fine details of this dress (opposite page, lower right) have classic chic; because the new, bracelet-length sleeves are smart; and because it's of rough silk crêpe from Onondaga. Altman; \$40
- **SELECTED BECAUSE**—the afternoon dress above is perfect for town wear, now and later. It's of satin and Onondaga sheer silk crêpe. Bonwit Teller; \$30

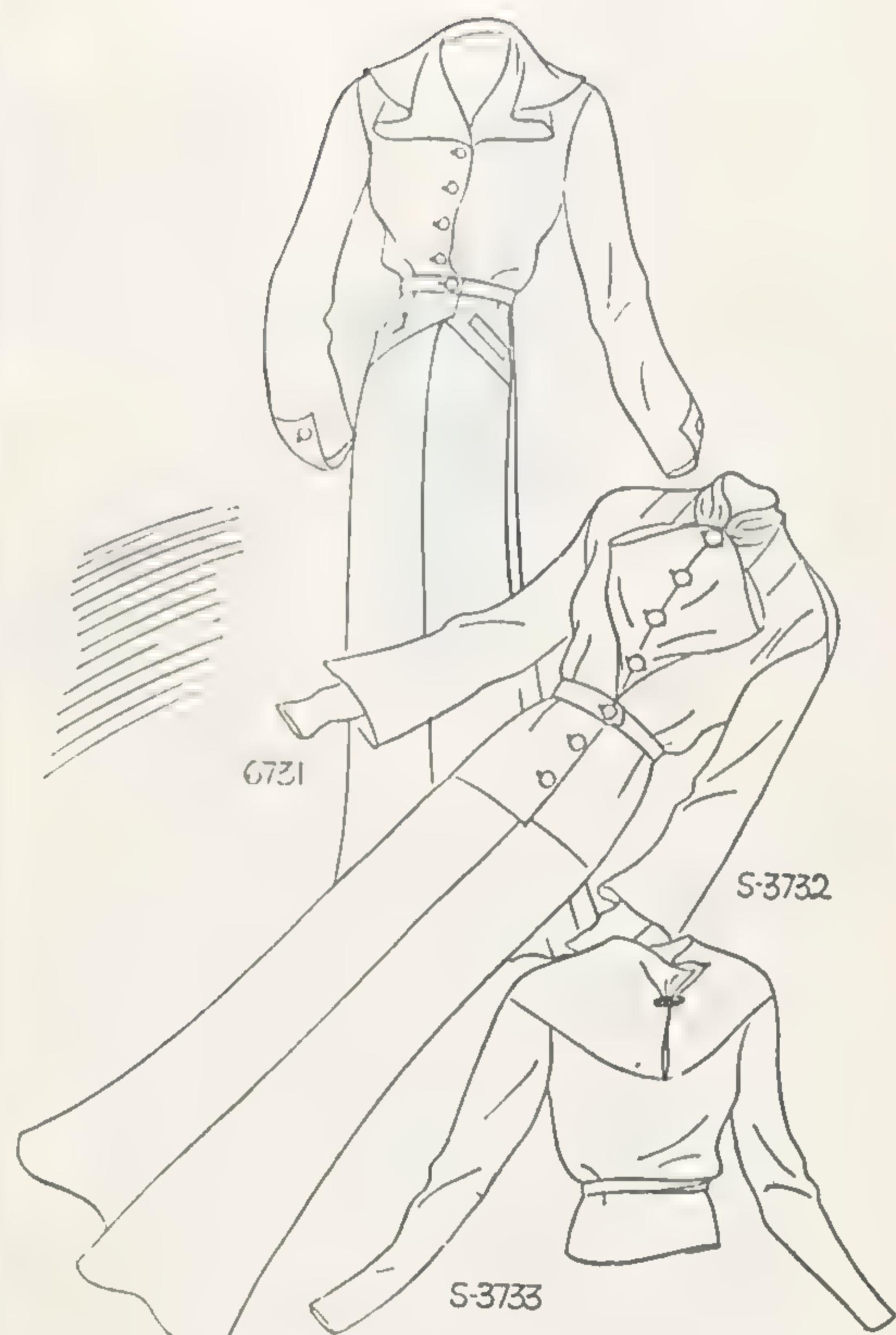
## YOU MAY BUY THEM IN NEW YORK AND OUT

On page 80, there's a list of shops that have these models. If no shop in your vicinity appears on this list, write to Vogue, 420 Lexington Avenue (enclose a stamped envelope) for the name of a shop near you

# PRACTICAL DRESSMAKING

- COAT No. 6732—A coat with princesse lines to give a slim silhouette. The cloth or fur collar is adjustable. Of Forstmann velvety wool. Designed for sizes 32 to 46
- COAT No. 6741—An "Easy-to-Make" swagger coat, three-quarters or shorter. There are deep armholes. Choice of wide or tied collar. Designed for sizes 12 to 44
- FROCK No. S-3729—The new seven-eighths length tunic and high neck-line. Marshall Field's "Chatter Twist" crêpe woollen. Designed for sizes 34 to 40
- FROCK No. 6729—This two-piece "Easy-to-Make" frock of Viyella wool may have a buttoned vestee or a plain vestee and jabot lapels. Designed for sizes 12 to 42
- FROCK No. 6730—"Zamby," a novel crêpe of Dupont rayon, is smart for this frock with tucked raglan shoulders; panelled skirt. Designed for sizes 14 to 42





- ENSEMBLE No. S-3733—A jacket in two tones of woollen, a Canton crêpe overblouse with a drop-shoulder yoke (shown also above), and a wool skirt combine in this ensemble. Designed for sizes 34 to 42
- SUIT No. 6737—For the first cool days, you'll need a trim suit like this one of Forstmann tweed. It's an "Easy-to-Make" model. Designed for sizes 12 to 42
- FROCK No. 6731—Wear this frock of ridged woollen with or without your autumn coat. It's a one-piece model, with a shaped skirt, draped collar, and a four-button closing. Designed for sizes 14 to 40
- ENSEMBLE No. S-3732—A mixed tweed from Kaufman is a good choice for this one-piece dress and jacket with a loose plastron front. Designed for sizes 34 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. A TABLE OF PRICES WILL BE FOUND ON PAGE 78.



## Tips on the shop market

SUMMER shop-hounding has a certain languor about it of which I approve. You don't move around so fast (any sensible dog will find a spot in the shade and stay there), nor feel so important in hot weather, and this leads to a more intimate feeling with the shops. At any rate, I feel very intimate with Lewis and Conger after accepting the hospitality of their shade one afternoon when the sidewalks were too torrid for comfort. The first thing that caught my eye was a package of fire-kindlers, which shows how little control we have over our minds. This is not so incongruous as it sounds, however, for the vision that those little compressed fire-bricks brought to my mind was the cool seashore with the lovely blue flames of a driftwood fire in prospect, and how that prospect dims as the kindling and paper burn up without catching the wet driftwood. Of course, if you are a Boy Scout, you whip out your knife and make a pile of shavings and all is well, but practically every one out-grows Boy-Scout tricks. This is where Lewis and Conger's fire-kindlers come in, guaranteed to light the wettest wood; one hundred and twenty of them for about \$3.

On the second floor of Lewis and Conger's, I got interested in all of the garden things and wondered what chance a stubborn plant had of not growing—with all the modern stimulants to encourage it. However, since plant cultivation is a little difficult in an apartment, I was satisfied with a gadget that will help take care of the flowers that some one else grows. It is called a "versatile flower arranger," and there you have the whole story. It is a green-enamelled metal holder with jointed legs that pull out and make it taller, for long-stemmed flowers, and with two extra rings that slip on and make it larger, for a big bowl. There is a firm, solid base to keep it from tipping over just as you add your last chrysanthemum. All in all, it gives you a lot of good artistic cooperation for about \$3.50.

In contrast to all this thrifty domesticity, there is a lipstick-watch affair at Cartier's that makes me regret that I don't know any gentleman who gives lavish dinner-parties with such trifles as favours. It has a silver base and lacquer finish, in red or black or any colour that you tell Mr. Cartier you prefer. It is a good practical lipstick with a tiny watch at one end that turns on a swivel to protect its face. Cartier's will make it more intricate and expensive by adding a lighter to the end opposite the watch, if you choose, thereby giving you something on which you can depend to start conversation under the most difficult circumstances. I can't think of a more perfect answer to the problem of the gift for the person-who-has-everything, or what to give the bridesmaid. All in a Cartier box for something like \$58 and up.

Now, I would like to mention a final touch to the glorification of wines that has been going on in this country since Repeal. All the books and articles on the proper appreciation and serving of the juice of the grape have worked the drinking public up to the point where they want to do right by old wine. And now, at the peak of enthusiasm, Fortnum and Mason have stepped in and capped the climax with a wrought-iron cradle, properly ornamented with bunches of grapes, for mechanically decanting old wine so that no shaky butler's hand will loosen the sediment in grandfather's port. If you have a bottle worthy of such attention, it should be placed in the cradle some hours before you intend to open it (and don't forget to bring it up from the cellar with measured steps, to keep the "crust" intact). When the solemn moment for decanting comes, you crank the worm-gear slowly, and the wine flows from one bottle to another without one heretic grain of sediment going with it. For the approximate sum of \$40 that it costs, you can be assured of gaining a connoisseur's reputation.

Molot, at 21 East Fifty-Sixth Street, will design and make your fur coats with utmost chic. He strews the tables with skins and tells you fur truths that make you wonder how you ever dared to buy a coat without knowing about the skin from the time it left the animal. Hudson seal, for instance, is produced from a muskrat by a series of processes, the most important of which is dyeing. Mr. Molot points with pride to the Hollander dye-mark on every one of his Hudson seal skins as proof of quality (if you are really interested, you can read all about it in the July 15 issue of *Vogue*). He showed me the canvas of a summer ermine coat in the making which had a definite mandarin look about it—deep armholes, loose sleeves, and a very youthful line. Personally, I should like his four-tiered silver fox cape to wear with autumn evening or street dresses; it costs around \$450. If you feel thrifty and forward-looking, you shouldn't miss the August sale prices at this shop. Take Mr. Molot into your confidence and tell him how much you want to spend and what type of coat you want, and he will give you valuable advice as to the best furs for you to select.

To get back to summer, which probably will be asserting itself after the fur conversation, Kargère at 660 Fifth Avenue showed me a group of lingerie blouses which his mother, in Paris, has just sent over. They cost about \$8.50 and are made of thin batiste, handkerchief linen, or net, riddled with hand-faggotting and lovely to wear with tailored summer suits. Madame Kargère stays in Paris and keeps the convents busy satisfying her passion for beautiful hand-work. Down in her heart, I am sure that she is a Royalist and believes that (Continued on page 72b)

•Shop-Hound practically lives her whole life in the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write *Vogue*, 420 Lexington Avenue



# Lengthen the SUMMER TIME of Life...

Keep the gracious *Summer Time* of beauty in your face! This requires only a *little care*—a little reasonable repayment of the lost natural beauty oils; a few gentle strokings night and morning to discourage lines etched by sun and wind and years; a *certain fastidiousness* in your selection of Face Powder. Coty creates for you *Facial Creams* that *foil wrinkles*; *Powder* that *gives enchanting skin tone*! The Coty label means *quality*.

For example—there's *Coty's Liquefying Cleansing Cream*—quick-melting, penetrating, it "floats" out the soil which otherwise darkens and "deadens" a complexion. \$1. Then, *Coty Tissue Cream*—very rich, very ready to pay back into your skin

the natural beauty oils essential to a young, soft-textured, wrinkle-free appearance. The jar—\$1.50. These *Creams* are the perfect prelude to your application of that superb *Coty Face Powder*.

Coty's fine, pure, fragrant *Face Powder* is presented in a variety of *skin-true tones*. It "enlivens" your complexion—giving the *precious look* of vitality, youth. To *guide* you to your favorite *odeur*, Coty presents three lovely new powder boxes which harmonize with the boxes on favorite Coty Perfumes: "Paris", *L'Aimant*, *Emeraude*. In the famous "powder-puff" box—*L'Origan*, *Chypre* and *Styx*.

*Coty*



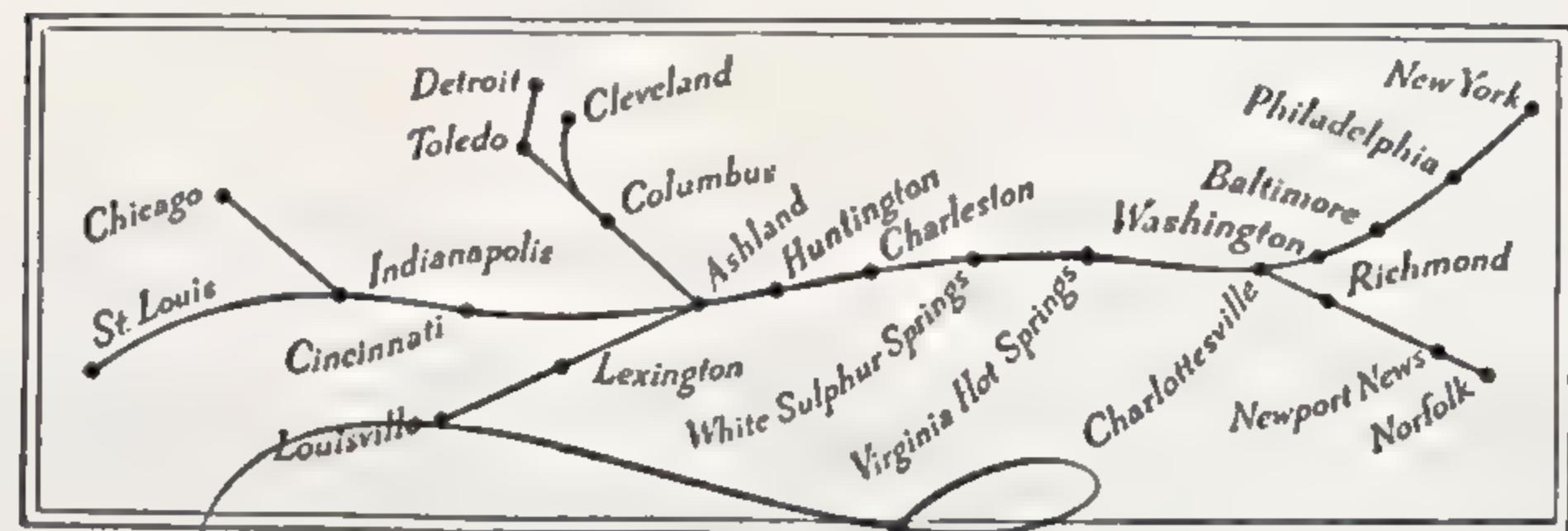
Help your skin night and morning with Coty's fine *Creams*, glorify your complexion tone with Coty *Face Powder*—lengthen "Summer time" in your life!



Cool ★ Clean ★ Comfortable

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Original Predecessor Company Founded by George Washington in 1784

The ticket agent of any railroad can route you on the Chesapeake and Ohio. INSIST UPON IT!



MARTINUS ANDERSEN

Here you see the famous Pall Mall soap in its smart new trappings. The cellophane wrapper is gone from this version, so you can smell the fragrance. The photograph depicts only the variety for dry skins, but there are equally nice ones specially blended for oily and for neutral skins

### ON HER DRESSING-TABLE

NOW, when summer is at its sunniest, and many holidays and cruises are still in the offing—now is the time to give a final word on the sunburn situation. Some very superior preparations have come our way since we last took a whirl at them in these columns, and here they are, in brief.

- Tussy has an Anti-Sunburn Foundation Cream that combines the best features of two preparations. It prevents the skin—even a sensitive skin—from burning while it tans. It is an exceedingly flattering foundation for make-up (not the least bit greasy), and powder stays on it smoothly for hours. It's a luscious-looking cream, too, peach-beige in colour and fresh in fragrance. You can't ask for much more in one cream.

- Then, Abercrombie and Fitch has a unique sunburn lotion known as Skol. No untried preparation is this, for skiers in the Alps have used it for several years to give their skins protection from the terrific glare of sun on snow. It's unique because it doesn't coat you with a film of oil or grease, but forms, instead, an invisible protective coating that prevents burning and blistering and all other unpleasant manifestations of sunburn, yet still allows the skin to tan. It sticks on and on until you wash it off with water. Furthermore, if you forget to use a preventive before faring forth into the sun and acquire an angry burn, you can depend upon Skol to soothe and heal.

- Another preparation that takes the burn out of sunburn, if you've been unlucky enough to acquire one, is Nordex. This is a white, non-greasy (cheers!), stainless (hear! hear!) medicated skin cream. As soon as you spread it over a sunburn, it begins to draw the fire out of the burn, and no home beside the seashore should be without it, if only for the succor of imprudent guests. Nordex has a companion piece, Norwith Sun Tan Oil, a smooth, amber coloured oil that is effective in furthering an even tan minus a burn. You can buy these two preparations at shops all over the country, and at very moderate prices.

- Sunburn prevention in a different form is Rimmel's Sticksol *pour la plage*. This is neither cream nor liquid, but, as its name implies, a stick. It is a sort of solidified oil, and it smells beautifully of eau de Cologne. It couldn't be easier to apply, and you needn't hesitate to ask the person next to you to cover that part of your back that you can't reach, as it's just as simple and non-smeary as manipulating a huge lipstick. Not the least of Sticksol's charms is the fact that it comes in a little silk mesh bag in brilliant yellow with a tassel. We fancy ourselves greatly, strolling down to the beach swinging our Sticksol jauntily. You can get it at Saks-Fifth Avenue and other New York shops.

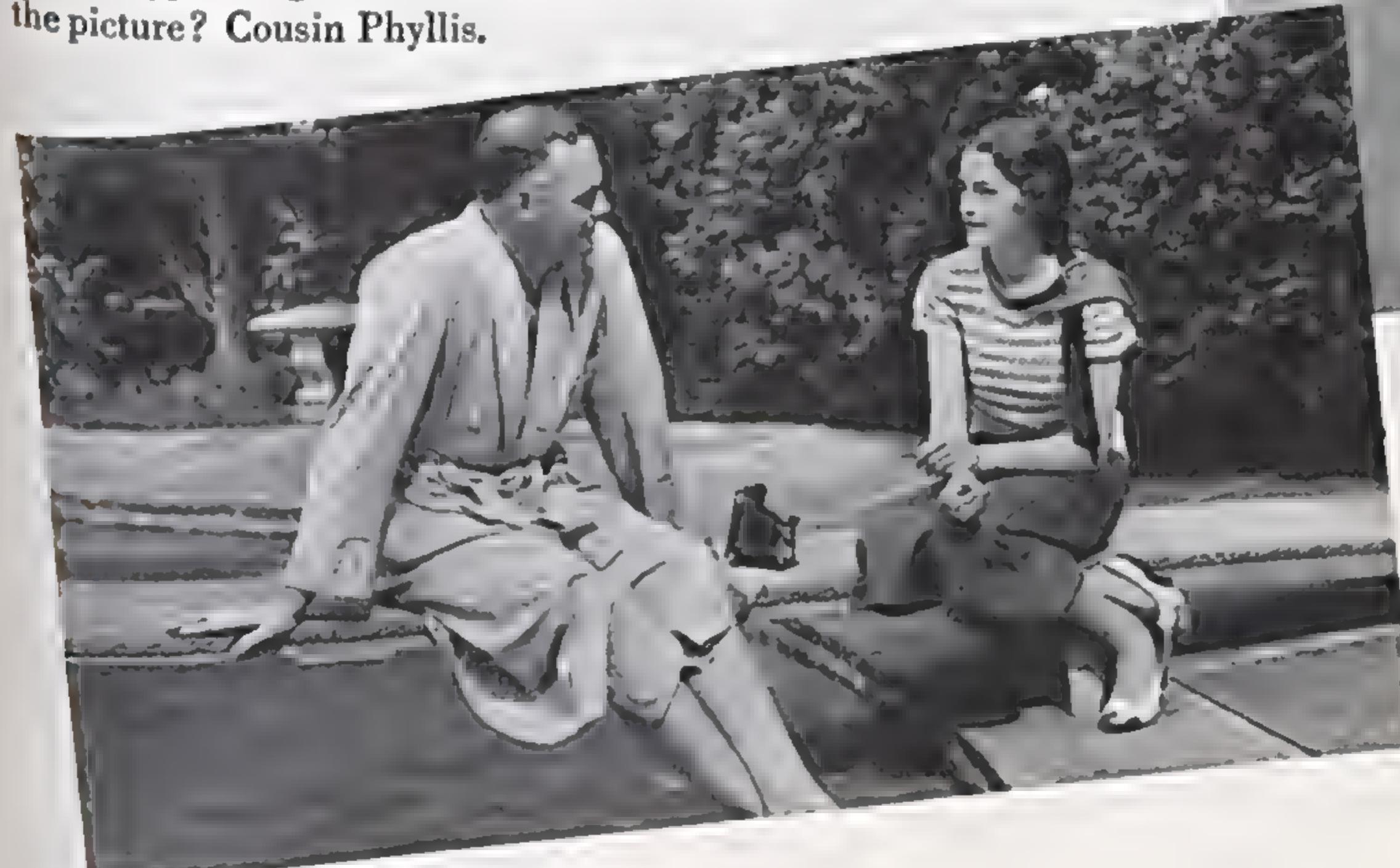
- Skeet is a preparation primarily intended to scare away mosquitoes, but, since it is also an effective sunburn oil, it falls within our current category. And, don't say you haven't got mosquitoes on your beach—you might have some of those black flies any day, and Skeet will keep them from bothering you, too. It has an antiseptic smell and is entirely greaseless on the skin. Of course, if you're camping, such a thing is invaluable.

- We see a great many things in our days of pursuing beauty 'round the highways and byways, so when we proclaim something a miracle—stand by for the miracle! This one is Mecosazh, and it is one of those things that is a machine, but you can't believe it isn't human. It's an electric massage apparatus, and it isn't sufficient to say it's as good as a Swedish masseur, because it's better. It gets hold of your flesh with its rubber "hands" and kneads it, gently or heavily, according to whether you want to be soothed or reduced. The machine fits into a wall bracket (the back of your bathroom door is a good place to put it up) and can be adjusted to any height and tilted to massage any part of the body. It can be removed from the bracket and put on your tummy to give an abdominal massage that is so good for building up your insides. It can be put on the floor where it massages (Continued on page 76)

# Caught while they click...

"They say" that this is the busiest, gayest, sportiest summer that America has ever known. This year it's smart to stay home—that is if you go yachting, swimming, flying, or go in for polo and such. And there's no hearsay about it. The care-free generation is out to make a record—a camera record. And here they are—caught as they clicked, by Toni Frissell, the ubiquitous society photographer.

• Sherman Pratt (right) coming up after a record dive in the grand big swimming pool on his family estate, "Killenworth," at Glen Cove. He owns that house in the Thousand Islands which one struggles to get invited to for summer week-ends. Who took the picture? Cousin Phyllis.



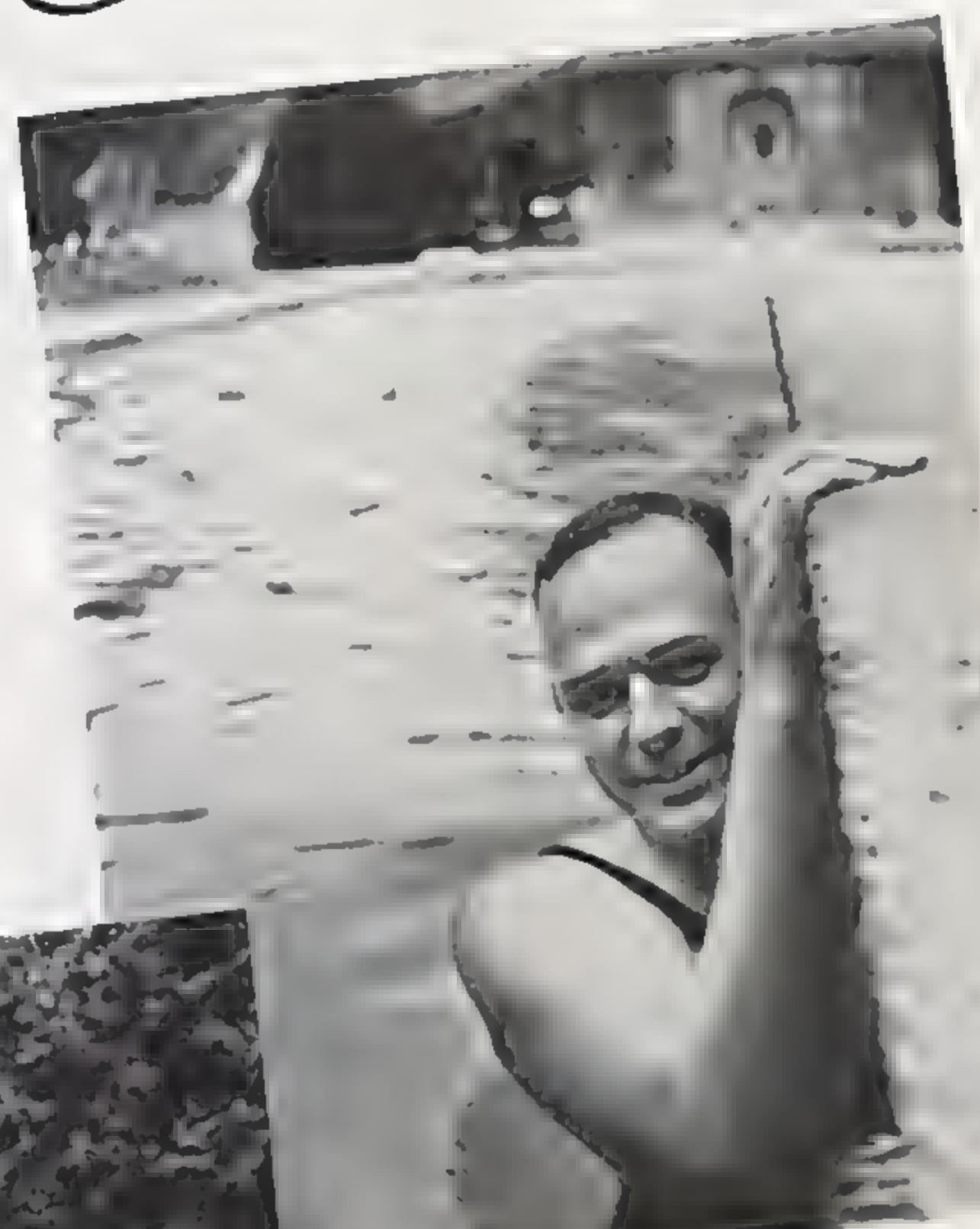
• (Above) Time out! Sherman Pratt between dips talks it over with his charming cousin and camera woman, Mrs. Paul Nitze, the former Phyllis Pratt. Here you see them "on location." Just a quiet moment before the camera starts to click.



• (Above) Caught spyglasses, Miss Barry merely smiles as Mrs. Thayer snaps her at the job of doping the sloops.

• The camera favored by Mrs. Thayer is the Kodak Recomar, perhaps the most versatile of all the Kodaks. You can purchase it for \$46, or \$55 if you want a larger size picture. Eastman Kodak Company, Rochester, New York.

Adv.



• There was a time when yacht commuters were the really swank, but the Grover Loenings (above) have made such travel passé. They fly hither and yon in a Loening plane—commuters of the air! Here you see them making ready for the take-off. You will notice that while Mr. Loening takes care of the "contact," the "click" is the duty of Mrs. Loening. It's teamplay like this that makes great records.



• (Below) Snapped over the hood during a pause between chukkers at Meadowbrook ...Frederic Allen, the well-known and popular polo player, is center stage.

And at the left you see how it happened. Yes, that's Mary Catherine Whitney in the car. She is seldom seen at the wheel, for Miss Whitney is a devotee of thoroughbred horseflesh and is usually up herself when at Aiken and the Virginia Hunts...Today she has forsaken the reins for the camera. And judging by the excellent picture she is equally good at both.



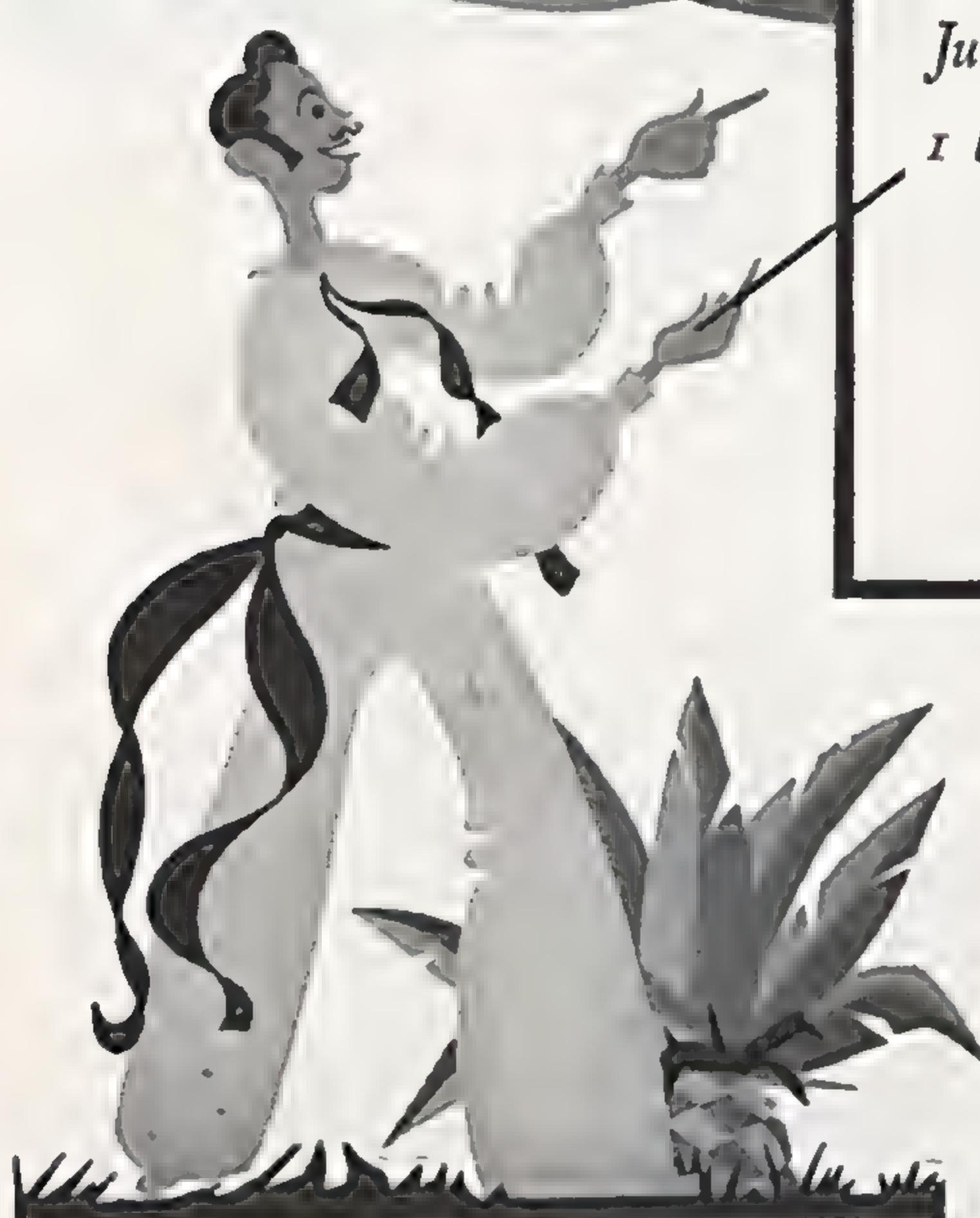
• Mrs. Grover Loening, Mrs. Paul Nitze and Miss Mary Catherine Whitney all use the new Kodak Six-20. This smart camera and its slightly larger mate, the Six-16, range from \$14 to \$40 in price. You can get one at any camera counter.

# Viva Cuba!

But please, please  
Señor, mix that wonderful  
BACARDI Cocktail  
just like this:

1 jigger of Bacardi  
Juice of half green lime  
1 bar-spoonful granulated sugar  
Shake well in cracked ice

Schenley, Sole Agent  
in the United States  
for Compañía Ron  
Bacardi, S.A.



FOR THIS IS THE CUBAN WAY, the way that will give you the greatest delight. So please, PLEASE Señor, do as we do in Cuba, and follow closely this recipe that has made the Bacardi Cocktail the smartest cocktail in the world. Viva!

In all the world there is nothing else like Bacardi—a flavor, a delightful mellow-ness that no one has ever been able to copy, for the secrets of distilling Bacardi have been the property of a single family for over 70 years. Remember, every drop of genuine Bacardi has been fully aged in the wood—the youngest drop is always 4 years old at least!

# BACARDI

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## WOOLS GO INTO STITCHES

WITH knitting so smart a pastime, you have probably progressed from the afghan stage, or even the simple pull-on sweater stage, to something a bit more difficult. And it's surprising to discover what you can accomplish with a very little practice. Those costumes on pages 60 and 61, for example—well-designed models to wear this autumn—are perfectly possible if you're at all agile with your needles. And here is a list of the shops at which you can obtain directions for making them and the correct yarns to use.

Starting with the cardigan, shown on page 60 and designed by Christine Hunter, you will find materials and instructions at McCutcheon's, in

New York; Marshall Field, in Chicago; and J. W. Robinson, in Los Angeles.

To make the two-piece dress designed by Renée Hall, shown in the photograph at the top of page 61, go for instructions and yarns to Bloomingdale's, in New York; L. S. Ayres, in Indianapolis; Carson Pirie Scott, in Chicago; John Taylor, in Kansas City; Hochschild, Kohn, in Baltimore; and Bullocks, in Los Angeles.

For the two-piece suit designed by Emmy Lou Wiley and shown in the lower photograph on page 61, wools and directions are to be had from Lord and Taylor, in New York; Marshall Field, in Chicago; and J. W. Robinson, in Los Angeles.

## GENTLEMAN FROM SIAM

(CONTINUED FROM PAGE 39)

indicated, has certain canine qualities—the best of them, I venture to think. He is devoted to his adopted human friend and amiable enough with strangers. His devotion is sometimes embarrassing; as I am writing this, Charles O'Malley insists on sprawling gracefully on my desk. (Poor lamb! He never can resist the comfortable discomfort of a littered table and the enticing scratch of pen on paper.) Presently, he will stretch and yawn, blink lazily and tolerantly at my antics and strange expletives as I sit here trying to write, and then go back to sleep in a fresh and, for me, probably more awkward position than before. Before going off to sleep again, he will lick my hand—a favourite pastime of his. If I move, he will wake and follow. A cold wind or rain blowing through the open door will not prevent him from following me to the threshold if I am going out. When I return, he is waiting; blue eyes solemnly staring a greeting.

### SOCIABILITY

Like all Siamese, Charles is a great conversationalist. He likes talking, and being talked to. To those who have not lived with cats, the idea of "conversation" may seem fanciful. But these conversations really do occur. I have learned to recognize some, at least, of the many inflexions and changes of tone that express the moods and requirements of my Siamese friend. I know when he wants a door opened in order to go out; when he is on the other side of a closed door and wants to be let in, his little speech is more clamorous, with an easily detected note of slight distress. I know, too, when he considers it is time we went to bed. Charles is a firm believer in regular hours.

Few things disturb his equanimity.

The only thing of which he is afraid is the throbbing vacuum-cleaner; and even that he will watch balefully from a discreet distance. He has little of the perverse aloofness that is so common a trait in other cats. He loves warmth, sleep, and play. He is always ready for a game and, dog-like again, thoroughly enjoys an occasional rough and tumble. Above all, he loves companionship. If you keep a Siamese cat, do not leave him alone. Like any other cat, he has his moments of meditation, when it seems that you and everything around him have vanished, leaving him isolated in space and time; but he will soon come back to earth, eager for your caress and the familiar sound of your voice. He is a gentle, friendly, sensitive creature, with the occasional waywardness of a high-spirited child and the enduring charm of the true aristocrat.

### SIAMESE ADOPTIONS

I can give you only a glimpse of Siamese character, but, perhaps, enough to enable you to understand why these lovely animals are captivating society. On Park Avenue, in Mayfair, and in the Bois, where you can see them on leads, taking the air with their mistresses, Siamese are now often to be seen. The literary and artistic temperament seems to be particularly attracted to Siamese cats; among those who keep them, one thinks at once of Compton Mackenzie, Lady Iddesleigh (who is Mrs. Belloc Lowndes's daughter), Augustus John, Newman Flower, the author and publisher, Robert Nichols, the poet—and many others. The Siamese cat is in fashion, and I venture to predict that he has come to stay.

• The drawings for this article were made by Mr. Frank Lieberman, junior.





*To the  
lovely lady whose stylistic whims  
SET THE FASHIONS OF  
TWO CONTINENTS*

You are a marked woman. Cameras click whenever you grace a gathering. Leading couturiers eagerly scan your person and your pictures for devastating new effects. Your original frocks are news of first importance to every woman who hopes to keep abreast of fashion. That is why we deem it such a compliment to have supplied your personal car. You could choose from all the world, and you chose a Chevrolet. What decided you? The extra luxury and smartness of Body by Fisher . . . the superior restfulness of the Knee-Action ride . . . the miraculous handling ease . . . the tireless but unobtrusive efficiency of the Blue-Flame motor . . . or the unique combination of all these desirable qualities? No matter—you bought a Chevrolet, and that is answer enough. No better proof is needed that the care we spent in designing this personal car is realized and appreciated by the people for whom it was designed.

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MASTER SIX SPORT SEDAN



A GENERAL MOTORS VALUE

## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 68)

every true lady wears white lingerie, preferably of batiste or handkerchief linen. She sends over exquisite pieces trimmed with the finest Valenciennes lace.

• That "honesty is the best policy" is little comfort to the woman who has to see in the mirror the sad ruins of her schoolgirl figure. But Madame Louis Cerlian (31 West Fifty-Sixth Street) will aid and abet her in deception by doing wonderful bias tricks with her dresses, thereby subtracting inches and inches from her waist and hips and adding no end of chic and charm to her appearance. If you believe that you have arrived at the years of discretion in colours, she will send you forth in vibrant shades, a younger and a gayer woman, without sacrificing one iota of your cherished dignity. She is keeping her shop open during August, and that is real news. Madame Cerlian has created a small collection of new models—as fresh as a daisy or fresher. Her daytime dresses are made of the only type of fabric a Frenchwoman selects—the fine and unusual. These dresses are made right on your back and priced from about \$55 up. Her evening gowns are described by her younger-generation clients as *Something*. The prices begin at about \$65. This is a good address for both mothers and daughters.

• Body and soul, Saks-Thirty-Fourth Street is a new shop. Mr. H. L. Redman, the president and director, is the soul, and what he has done to rejuvenate the body puts him in the class with all the famous names in the beauty world. We all remember the old Saks-Thirty-Fourth Street. It had not grown old gracefully; it had nothing to interest this fast-moving generation. The tempo was all wrong. Now, all of that has been changed. This change is not a thing of paint and cardboard. It is real, it is sound, it is stable—planned to endure. Fine feathers may make fine birds, but a modern *décor* will not make a good shop. Good fashions and good merchandise are essential. While the cabinetmakers, paper-hangers, and decorators were busy getting the new shop ready, Mr. Redman and his assistants were even busier getting the new merchandise ready. I was invited to come on a snooping tour. I found the main floor completely transformed and as gay as an Elsa Maxwell party. I found evidence on every side of a close tie-up with Paris and was told that Saks now has its own Girl Scout in Paris. The shoe shop, done all in white and gold, is an easy place to buy shoes. There are a thousand or more different styles, but just one price (about \$10.50). Yolande hand-made underthings may also be found at this new Saks. I saw a pure silk nightgown bound in contrasting colour—all hand-made, for less than \$5. I ran across a knock-out sports coat. Made of cotton gabardine, swagger length, cut with finesse, tailored with loving care. And the colours! Bright red, clear blue, sun-yellow and, of course, the old standbys, black, white, and brown. A coat which belongs at polo and tennis matches (at about \$12.50). To cap the climax of my visit, which was made in a downpour,

I found Victor Volmar all dressed up in a white rain-coat ready to conduct me under a spreading white umbrella to my taxi. Victor Volmar was an interpreter at the Peace Conference in Genoa, and he can hail a taxi in no less than seven languages.

• One prominent New York hotel readily admits that it makes husbands harder to live with and bachelors perennial. A little sleuthing divulged the secret—it's their great, big, man-sized towels, the kind a man seldom finds in his own home bathroom. Cannon heard this story and made a towel big and thirsty enough to satisfy any man. It actually measures twenty-five by fifty inches, thus giving Reno one less ground for divorce. Buy these towels in white with borders in a deep, solid colour. Three in an amusing box at McCutcheon's cost about \$3.50.

• "Qui veut mes bérrets?" sang the Paris milliners. The response was so overwhelming that even sophisticates like Agnès, Suzy, Descat, and Talbot were surprised. Lilly Daché is never more than this morning's cable behind Paris, so, in her cool and pleasant New York shop, you will find new and surprising berets all over the place. Berets different in shape, size, and silhouette from the berets of just yesterday. She does them in velvet, taffeta, or felt—berets that are more cock-sure and have more allure than any you have ever seen before. One perched at a dangerous angle on your permanent will make no uncertain decoy of you. The prices start at about \$20.

• Don't be worried by the name—it's no more surprising than the object. Goo-goo cigarette holders—by Dunhill out of England—are dedicated to this generation and guaranteed to produce havoc among the young. They're like this: a black or white mask-like face with rolling eyes holds your cigarette in his mouth; the long, slinky stem is in brilliant colours. This isn't just another cigarette holder—it's a vital asset. (Swell, incidentally, for bridge prizes.) At Dunhill's for about \$2.50.

• Fair lady, how about your pale hands when you insist on turning gardener? You just can't resist plucking a posy here—pulling a weed there? I know the urge, and I know the answer to your problem—Kreme Skin gloves, made of crushable chamois, which has been thoroughly impregnated with a whitening and conditioning cream. Pull them on and go haywire in your garden—and emerge still the fair lady instead of the divine drudge. Altman's, about 75 cents a pair.

• Is anything more annoying than to be all dolled up in your best bib and tucker for the party of the week-end, and then—when you sip your cocktail before the onslaught—to meet catastrophe because the glass drips? Saks-Fifth Avenue thinks of everything—this time it's cocktail aprons that fit like a slip-cover over the base of the glass. Unless you go rampantly wild with your refreshment, you are securely immune from disaster. These are handmade of fine linen and decorated with amusing motifs. At about \$7.50 a dozen.

## SAN FRANCISCO

MRS. JAMES, having left New York to see America first, will certainly, at some stage of her trip, arrive in San Francisco.

She will probably stay at the Mark Hopkins—it's the newest of the big San Francisco hotels, with a fairy-tale outlook on the blue Bay. When she gets up in the morning, she will wear furs, a woollen coat over her print dress, and, as there are apt to be fog and wind during some part of a San Francisco summer day, she won't put on her biggest cart-wheel hat. She will probably shop on her first day in a strange city; through Gump's, with nose severely elevated until she passes the section of the shop devoted to the casual tourist and reaches the counter where the emerald jade is sold, and the brocades, and the lovely pottery horses that China at its greatest alone could produce. And she won't neglect to explore the upper floors.

## SHOPS AND RESTAURANTS

By this time, she will have noticed that San Francisco women, even in the middle of summer, are trim and smart in their dark tailored clothes and furs; that their quiet uniformity of dress on the street is in excellent taste. At I. Magnin's and Ransohoff's, for example, she will find the clothes that enable these ladies of the West to be women of fashion. She will find French clothes and clothes from New York; sheer stockings and fine shoes; and most of the new accessories that she sees on Fifty-Seventh Street. And, though she may pass the open-air flower markets with indifference, she won't be able to resist Podesta and Baldocchi's flower shop. Who could resist one hundred square feet solidly carpeted with yellow roses and yellow orchids, or bunches and bunches of pale pink sweet peas?

Then, while young Mr. James is lunching at the Pacific Union Club, where the food is delicious and profuse in the old-fashioned way, or perhaps at the Stock Exchange Club with its fine Rivera frescoes (San Francisco business men don't seem to fear the subversive wiles of the Mexican artist), Mrs. James will go with the rest of smart San Francisco, particularly if it's Monday, to the St. Francis Hotel for lunch, to see the world and eat delicious food. If she is of an experimental turn of mind, she will try the tiny five-cent-size oysters with their coppery flavour, or the shrimp, one-third the size of the shrimp she gets in the East, or the delicious big hard-shell crab. If not, nothing could be better than the chicken hash almost puréed and done with thick cream and Parmesan cheese, or the excellent Irish stew. And, whatever she has for lunch, she will observe with pleasure that the dining-room is airy, the waiters chic in their dark blue drill coats and gilt buttons, and the service rapid.

At night, she will go to Edgewater Club, to dine and dance, getting there in time to see, in the sunset, the long Pacific rollers breaking on the sand; or to Oscar Gill's with its small, excellent bar; or to the old-time Jack's, Pierre's, or Camille's, where the food is so good and the quiet service so perfect; and later, perhaps, to one of the hotels to dance, or to one of

the places on the reformed, but still lively, Barbary Coast.

For the week-end, Mrs. James might go to Pebble Beach, two and one-half hours from San Francisco, to play golf in the thick summer fog (the clear, crisp weather of Pebble Beach begins with its polo in January). She might think she was in England, except for the cypress-trees and poppies. Here, she will ride and gamble at Canary Cottage. Or, perhaps, she will motor from Pebble Beach to spend the day on a ranch in the Carmel Valley sun.

If Mrs. James is wise, she won't miss Pasatiempo, across Monterey Bay and an hour nearer San Francisco than Pebble Beach, where Marion Hollins has laid out one of the most beautiful golf courses imaginable. Here she lunches in the pine-panelled dining-room of the guest house (one can spend the week-end, too); swims at the Beach Club; rides among the bay-trees and madroña-trees in the thickly wooded Santa Cruz mountains; and wishes she could stay forever.

Then she will visit Lake Tahoe, high among the pines, huge, dark, blue and icy—where our heroine trolls in the hot sun for big trout, or merely sits, enjoying the clear air, with near-by Reno and its gambling and gaiety for occasional diversion.

And there is the Rogue River country in southern Oregon, near Medford (San Franciscans fly there for the week-end), with its comfortable, simple cabins overhanging the water, where the trout-fishing is so famous.

Perhaps Mrs. James won't go away at all, but will spend her week-end in Burlingame, festively, which is what four-fifths of the smart San Franciscans who don't already live there do in the summer. Here, she will lead the sort of life she does on Long Island; golf, tennis, polo to watch, bridge, dinner-parties, and dances, and she'll dress for all of these as she would dress at home.

## WHAT NOT TO DO

These are some of the things she will do and ought to like. She won't do the following, if she has good sense and a proper regard for local idiosyncrasies. She won't make remarks about fires and earthquakes. If she comments on the baked brown summer country, she will remember that Spain, also, is brown in the summer, instead of English or Eastern seaboard-green. She won't ask why the opera-house isn't Spanish. San Franciscans are very proud of the fine, formal French building. Perhaps she will lunch or dine in such houses as Mrs. Paul Fagan's, in Burlingame, with its dazzling azalea gardens and enormous Gothic living-room, or in Mrs. Peter McBean's perfect small English house, with its charming, flowery dining-room, or Templeton Crocker's modern apartment where one turns from the translucent, colourless fountain with the water thinly sliding over the square tiles, to the blue Bay with its islands. If she does—and later finds herself in an old house like a wedding-cake, with tall ceilings, plush furniture, and cast-iron deer in the old-fashioned gardens, she will not comment to any one, even after she leaves, for probably the grandmother of her companion owns it.



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Skin contains a natural softening substance which makes it fresh, alluring—glamorous. The scientist got some of this natural substance in pure form. He put it into the finest facial cream he could develop. Women tried it and their skins grew clearer, more transparent. Age lines melted. Skin began to stir with renewed life—new vigor.

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The natural skin-softening substance put into Junis Cream the scientist named *sebisol*. *Sebisol* is our name for this part of the chemical substance of your own skin. It is essential to every living cell. It is so scarce, we searched

throughout the world for a sufficient supply. Pepsodent Junis Cream contains pure *sebisol*. That, we believe, explains why Junis Cream does thrilling things. Whether *sebisol* alone brings these results we cannot say. But we know from women's statements that Junis Cream does for women's skins what other creams do not.

### *You need no other cream*

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus you realize why Junis Cream serves for every purpose—for cleansing and also as a night cream.

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We ask you to try Pepsodent Junis Cream at our expense. We believe you will be delighted

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Of course, the directions are perfectly clear. *And they work . . . because every design has been pre-knitted.* There's a picture of each piece as it will look when finished, and, frequently, a close-up photograph of the stitch . . . which, as every knitter knows, is A Help. With this book as a guide, you can't fail. Better get your copy quick . . . and be your own Power behind the Needle!

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V-8-1-34

## AUTUMN FORECAST

(CONTINUED FROM PAGE 26)

swing from the shoulders in loose, soft, swagger lines or are slim, straight, and fitted. Fur collars are young and becoming, often rounded and high in front, dipping across your shoulders in the back. Stole collars of fur on three-quarters length top-coats or suits are news. Persian lamb, mink, Hudson seal and Alaska seal-skin, and silver fox are favourite trimmings. Tweeds, either soft or hairy, are indispensable for your top-coat and casual ensemble; velvety wool like duvetine for your best coat. There are many in-between types of fabric that are neither formal nor sporting, but wearable in town and out.

• YOUR DRESS: Superbly simple, even when made of the most formal lamé fabrics. The new dresses may be in straight one-piece effect, or with pepplum and tunic effects. Buttons and clips give them enormous personality. So do contrasting yokes and scarfs.

• YOUR DAYTIME COLOURS: Think seriously of getting away from all-black. There are marvellous new greens—strong, dark ones and rather bright, yellowish ones. Brown can be very dark or rather light, with an Oxford effect. And the new coppery browns are stunning. Navy-blue is used a great deal—very often combined with dark red. Look for Oxford types of woollens: the whitish or greyish hairs giving the grey cast. And look for bright colour accents with everything—strong yellow being a high favourite.

• YOUR COCKTAIL COSTUME: Last year, the dress solution to cocktails, cinema, and little dinners was the long-skirted suit. This year, it is the ankle-length coat. Although this newcomer is long, it is not formal. It is usually made of black wool and cut as simply as a day coat. Mainbocher originated this idea, and one of his smartest models was shown in July 15 Vogue—with a loose-hanging panel in back. Your dress underneath may be ankle length, too, and made of one of the new fabrics with almost imperceptible lamé threads, other more definite lamés, velvets, crêpes, satins, or crêpe and satin combined.

• YOUR EVENING DRESS: You'll look thin as a reed and taller than ever, because of the long slip with its sudden flowering at the hem, pleated frills, double-deck circular flounces, slits (you'll need them to walk in the narrow skirts), and fan-like pleatings. Trains are waning, if not disappearing. Dinner-gowns are usually instep and ankle length. Some evening skirts go up in front; and, as a usual exception to the general statement of the straight line, there's the bell silhouette. You're apt to look like a Persian

prince, with your tunic lines. If you don't get them on the dress itself, you're sure to have them on the coat that goes over it. The tunic is a wonderful excuse for lamés and brocades.

Stoles and scarfs furnish the next great excitement on the slip dresses. Long lengths of tulle, chiffon, lamé, or sequins wind about the throat and body in innumerable ways, Tanagra-like, and float to the ground. (See page 32 for fine examples.) Low and high décolletages seem to be neck and neck. (We love the very low ones—deep V's or wide squares.)

Wool evening dresses are highlighted. (We can use the marvellous, very light-weight ones, barely discernible from silk, here in America.) The wool is almost always combined with satin or with lace. In fact, in most instances, two fabrics threaten to be better than one—slipper satin or velvet with tulle or chiffon, dull crêpes with lamé or sequins or paillettes. (Bent on contrast, you see.) Watch the very sparkling fabrics. They will surprise you. Lamé is the most important of them—sometimes with the lamé threads almost invisible; more often than not, used in the simplest manner. Sequins are potent brighteners—sometimes all over the dress and sometimes in trimming and scarfs. Watch, too, semi-stiff fabrics. Even crêpes have a stiffened feeling, and this tendency is more than likely to bring in a stiffened silhouette.

• YOUR EVENING WRAP: The feminine world is coveting those new fur stoles or capes—and they are something to covet! Incomparably luscious, and equally wearable day or night. You'll see two versions of them on pages 28 and 29. Aside from these, three types of evening wraps prevail: the full-length coat of velvet, wool, or lamé, usually fitted at the waist; the fitted and flared Persian coat that was launched this summer and will shine anew in lustrous lamé; a knee-length wrap cut like a full smock. All these may be furred or furless—there is no law!

• YOUR EVENING COLOURS: Evening colours are bound up with the fabrics. The velvets are particularly beautiful in very dark, deep forest-green and flaming jewel colours. Lamé is limitless in its spectrum; beautiful greyish-silver crinkly lamé, as well as a sweet, soft pinkish-gold and all the ephemeral blues and greens and pinks. And don't pass up the gorgeous brocades in shimmering Persian designs. For less splendour, but no less chic, you can always turn back to black—in velvets, crêpes, satins, and laces; or to plum-brown and dark green with their rich and quiet dignity.

## TO OUR CONTRIBUTORS

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## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 70)

your feet in the most restful, soothing fashion you ever experienced. Physicians approve of it, and we made its acquaintance in a doctor's office. Of course, Meco-Sazh is no little trifle in expense, but it is with you for life, and it is said to make a new woman of you—building you up or reducing you down.

• During these long, hot days (do you think winter is ever coming again?), practically every one needs some de-

dorant preparation. One that is well-known on the Coast and deserves to be just as well-known in the East is Ever-Dry. This is a non-perspirant liquid, and it is the only deodorant we know of that is scented—but only faintly, so that it is very pleasant to use. It has a wool-tipped applicator, which proves very convenient. It is quick-drying and entirely clear in colour, and it does a very efficient job of checking perspiration. You can buy Ever-Dry in shops all over the country.

## TWO FACES EAST

(CONTINUED FROM PAGE 41)

arcade where, in endless rows, tens of thousands of kimonos are spread out for sale, as well as long, bright coloured sashes—the obi, which is an indispensable part of the costume.

Cotton, silk, and labour are cheap in Japan, and so even the young working girl who earns as little as fifty to seventy sen a day manages to own charmingly coloured kimonos. The least expensive ones of cotton cost one yen fifty, or fifty cents. In winter, it is necessary to wear several kimonos, one on top of the other, and they must be of wool or silk. These are more expensive and are worth about twelve yen, not including the embroidered ceremonial robes, which are of pure silk.

When I got back to my hotel, I asked the little chambermaid how, when she earned only twenty to twenty-five yen a month, she was able to have so many and such pretty kimonos. She explained that apart from clothes and sugar-beans and the movies (cheap seats costing only thirty sen each), Japanese girls have few other expenses. They can live on rice and smoked fish for twenty-five sen or eight cents a day.

The thing that astonished me most, after an absence of seven years, was the way in which the women were changing. Pierre Loti had called the young Turkish women "disenchanted" at the time when they were striving for liberty. Here in Japan, I would say that they had been "disinterred." The new generation is gaining in freedom physically, as well as morally. Sports have lengthened and strengthened the girls' legs, which in other days were short and often deformed. And, perhaps because they no longer carry children on their backs as much as they did, their bodies are more active and graceful.

The movies, especially those dealing with love, have become enormously popular. Through them, women have learned to express their feelings more openly and with a greater display of emotion visible on their faces. Previously, one saw nothing but masks, while to-day their expressions are full of life. I am told that some of them go so far as to throw over tradition entirely, and that they kiss one another, just as the Occidentals do.

But all is not milk and honey, alas, for the Japanese women! Parents who are poor still, in the country districts,

sell their daughters to rich industrialists, to dance-hall owners, or worse, and elsewhere the feminine battle is still being pretty generally waged, not for a commanding position as women possess it in America, but that women shall be treated as human beings, rather than impersonal objects.

It is not easy for a stranger to see much of Japanese ladies. Their husbands do not take them to restaurants, and, as they very rarely invite any one to their houses, except in cases of extreme intimacy, one hardly ever gets to know them. It is only when they go to diplomatic or political functions that one has a chance to chat with them, and even then, in spite of the march of progress, they are still very timid and rarely indulge in any confidences.

On the other hand, plenty of women belonging to all other categories are to be seen everywhere in Tokyo: shop-girls and girls employed in cabarets and amusement-halls, and many well-bred young people who fill the cafés and bars (of which there are six thousand in Tokyo), dancing and talking together.

From these strata, in descending scale, there exist all the different classes of courtesans who are in no way looked down upon. Each class has its own particular habits and costume, and these women are fundamentally like those one sees in the Occident. Only the setting is different. There is, however, one very special category which is peculiar to Japan: that of the "geishas." These are girls of musical talent who have usually been sold by their parents to a school which has trained them for their profession. It is their duty to kneel on cushions facing the men, endlessly pouring sake, or rice wine, into tiny goblets, while they keep up a constant chatter accompanied by rapid little gestures.

At a banquet given me by an association of journalists in the old Erables Restaurant, near the Temple of the Shoguns, in the park of Shiba, Miss Dumiko knelt beside me and told me stories about the geisha girls. Her English was somewhat halting, but her voice made little chirruping sounds like a sparrow:

"Hard life—great strain—no much sleep—no much pleasure, but," she concluded with a smile of satisfaction, "nothing is there more honourable for a girl to do!"



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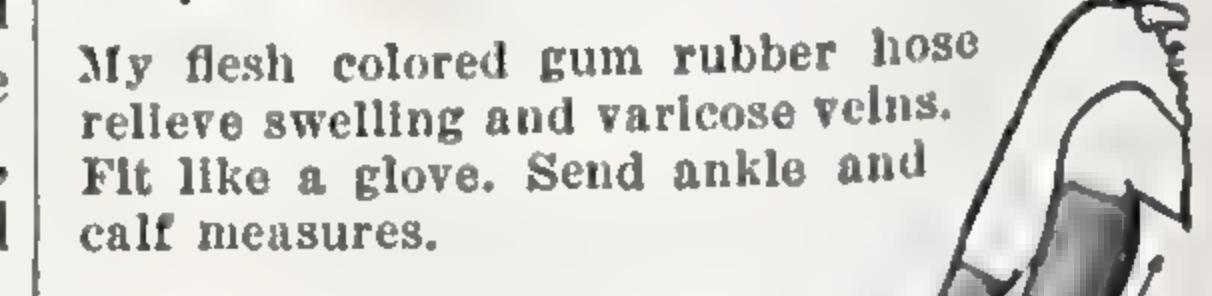
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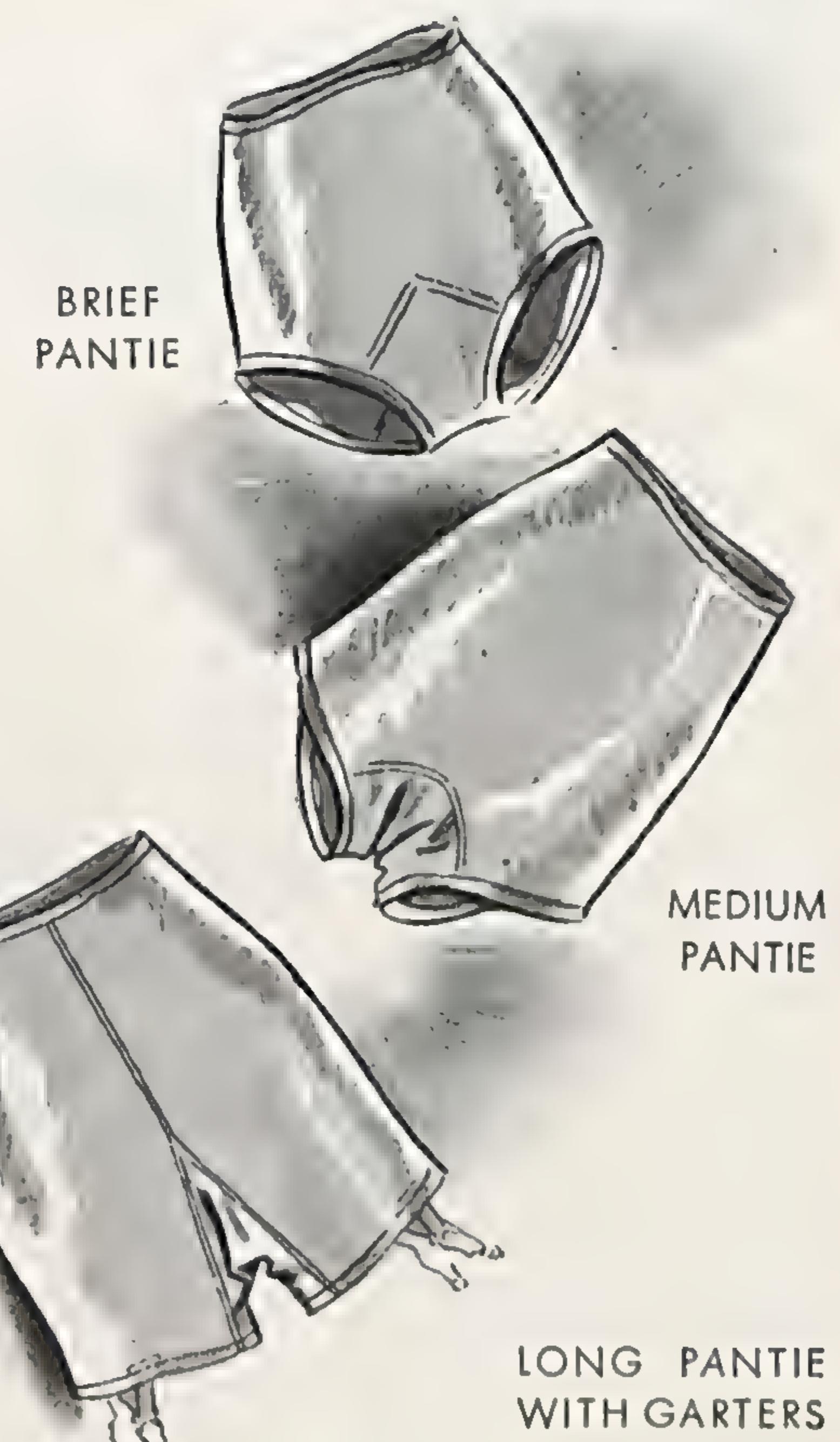
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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. E. D. G.: I have been hunting for an attractive design for a striped silk sports dress, with long sleeves. I think such clever things can be done with a stripe, and I wish you would suggest a design for me. I am having a corded velveteen swagger coat and skirt made, and I would like you to suggest a colour for the blouses and accessories. The suit is white. I did think of having a white Panama hat with a brown band, brown gloves, and other brown accessories. Would something else be smarter?

Ans.: It gives us great pleasure to enclose the envelopes of several Vogue designs (6596, 6582, 6557, 6532) of sports dresses that could be made of striped materials. All of these models may be made with long sleeves. We agree with you that a great deal can be done with a striped fabric. With the white corded velveteen suit, we think your idea of wearing brown gloves and a white Panama hat with a brown band very smart. A brown blouse would also be chic. By making the hatband detachable, you could substitute navy-blue accessories, which would lend variety to your wardrobe. Another suggestion would be a lemon-yellow blouse, white gloves, and lemon-yellow hatband.

Miss F. R.: I have just received your new Vogue Pattern Book. Will you please help me choose several slenderizing, youthful costumes from your Couturier and Special Designs models for street and town wear? What materials and colours should I use for them? I already have dark brown accessories.

Ans.: We are enclosing sketches and envelopes of several of our new Couturier and Special Designs of street costumes which have slenderizing lines (S-3679, S-3681, S-3682, S-3683, 281, 279, 277). If you are interested in a woollen ensemble made after Design S-3679, we suggest one of the new Forstmann ribbed woollens or one of the American Woollen tweeds. The new greyed or parchment-like beiges, dark, soft greens, or rusty brown

would be attractive with your brown accessories.

Miss S. J.: I am to act as maid of honour at a wedding and would appreciate it if you would tell me what my duties will be.

Ans.: The maid of honour stands nearest the bride during the ceremony, in order to take her bouquet, or prayer-book, while the ring is being put on; to return the bouquet or prayer-book when the bride is ready; and to arrange her train for her, as she turns from the altar. If the maid of honour can help the bride with any of the wedding plans, she may do so; but the fundamental purpose of the maid of honour is to accompany the bride to the church and assist her through the wedding ceremony.

Miss M. N.: I am to be married and would like to know if it is correct to have both a matron of honour and a maid of honour. My wedding is to be a small one, but I would like to have my sister and my dearest friend (who is married) as my chief attendants.

Ans.: A bride generally has one maid of honour, only. This maid of honour may be a married woman, but only the newspapers are the authority for calling her "matron of honour." She is not that. She is a married woman acting as maid of honour. "Matron" has become a very second-rate word, as used to-day. The other attendants to the bride are called bridesmaids, and she may have as many of these as she wishes. Two bridesmaids and one maid of honour would be sufficient for a small wedding—or even just a maid of honour.

Miss M. C. D.: Will you please suggest a design suitable for a young girl's dress, to be made of white and dull blue printed cotton voile? The girl is sixteen years old, and very young in manner and appearance. What is the desired length for sports clothes and for more formal daytime dresses—allowing for medium- or low-heeled shoes? I should also appreciate suggestions for a summer wardrobe for a woman of forty-four living in the South, who is to work in an office. How many daytime dresses would she need? Will you please suggest designs and materials? What type of frock, and how many would be needed for out-of-office hours?

Ans.: We are enclosing three envelopes (6625, 6616, 6617) of designs that we think make youthful and charming dresses for a young girl of sixteen. Sports clothes for a girl of this age should be about ten to eleven inches from the floor, whether she is wearing a medium- or a low-heeled shoe.

A wardrobe for a woman who is in business and lives in the South might include the following items:

- 2 or 3 two-piece ensembles of cotton, linen, or washable silk (6580, 6648, 6624)
- 2 or 3 one-piece dresses with washable, detachable collars and cuffs (6618)
- 1 or 2 ankle-length chiffon or figured silk ensembles for afternoon or informal evening affairs (6668)
- 1 beret or turban
- 1 sports hat with medium brim
- 1 large afternoon hat
- 2 pairs of walking shoes
- 1 pair of sports shoes
- 1 pair of afternoon pumps

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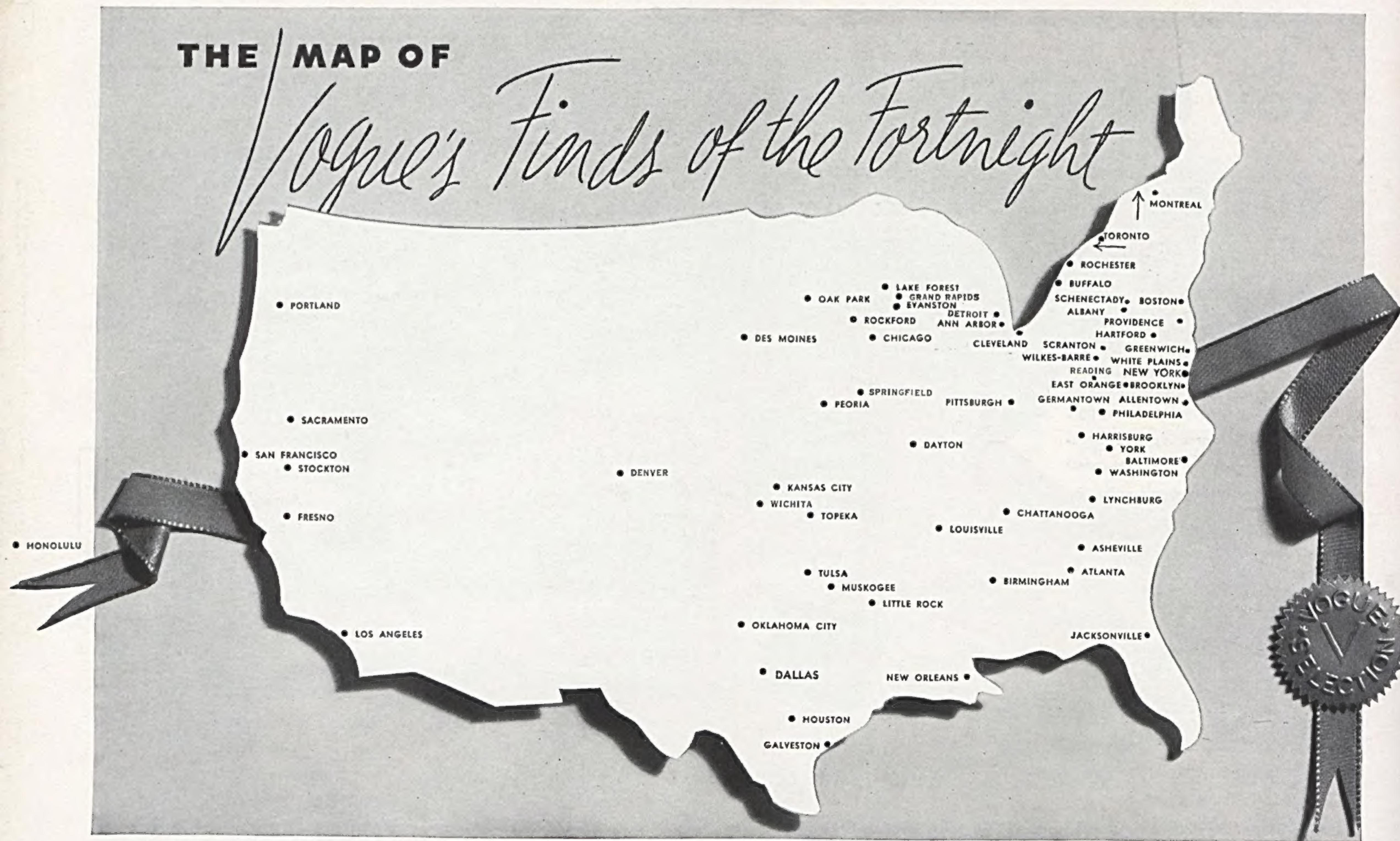
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• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Finds of the Fortnight are available. Be sure to state what model or models you are interested in. Enclose a stamped, addressed envelope.

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